

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 11-PAGE SUPPLEMENT,
{ INCLUDING 2 COLORED PLATES.



VIEW OF THE DINING-ROOM IN A REMODELLED NEW YORK HOUSE.

SEE "A MODEL NEW YORK HOME," PAGES 14 AND 15.

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My Note Book.

Leonate.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE death of Feyen-Perrin, which occurred since the last issue of the magazine, could hardly have been a surprise to those who had seen him during the past few years. Naturally of delicate physique, he had wasted almost to a shadow. He had a pulmonary affection, which made it necessary to purify the air about him by the decomposition of milk, and a bowl of it,

with its sour smell, was the first thing to greet one on entering his studio. He is best known in this country by "Les Cancalaises," his Salon picture in 1874, which won him a medal and the Legion of Honor. It is now in the Luxembourg. It has been charmingly etched by A. P. Martial, and has otherwise been made familiar by various photographic reproductions of it. At Cancale, at low tide, on a certain day in autumn, the people, according to an old custom, are allowed all the oysters they can carry away; the oyster beds are private property, and except on this occasion the Cancalaises are not allowed to fish on their own account. Ladies of the place sometimes join the peasantry in the annual procession on this day, and in Feyen-Perrin's Luxembourg painting depicting the scene, two long-limbed creatures in the garb of fishwives lead the column. There was a fine opportunity for contrast between lady and peasant, in figure, in feature and in deportment; but the painter shows us nothing of the sort: all the women look alike—apparently, they are only Parisian models in fancy-dress costume.

At the time of the success of this picture, it was less the fashion than it has been since to idealize the French peasant, and I suppose the refinement of Feyen-Perrin's conception of his subject, together with its clever treatment, counted for more than they would now. Yet, in the present state of French art, perhaps it is no small thing to say of this painter that refinement was his marked characteristic; his pictures of the nude are especially notable for delicacy in treatment. Among his best paintings are: "The Muse of Béranger;" "The Lesson of Anatomy of Doctor Velpeau;" "The Spring-time;" "The Death of Orpheus;" "Astarte;" "A Parisienne at Cancale" and "The Narrow Path," shown at the last Salon.

FEYEN-PERRIN, I am sorry to say, was one of the worst offenders in that too common failing among artists of his nationality, of selling replicas of their pictures. I don't know how many times he painted "Les Cancalaises;" but, not many years ago, during a stroll in Paris in the Latin Quarter, two copies of the picture, authenticated by the artist's own hand, were found exposed for sale, one being in a shop in the Rue de Seine and the other in the Rue des Beaux Arts. The carelessness of the artist as to the rights of those who had dealings with him led to one pecuniary loss that I know of—the case being that of a print publisher, who bought the right to etch one of his paintings. The impressions of the plate were hardly in the market before they were found to be in competition with another publication of the same picture. On protesting against the infringements of his rights, my informant was told by the other dealer that the second etching was not taken from his picture, but from another one. This proved to be the case. Some unimportant changes in composition from the original painting were indeed found in the replica; but, so far as the general public could tell, the two etchings were from one picture.

OUR auctioneers seem incorrigible. The first sale of the season of any note was held by Moore's successor at the Fifth Avenue auction rooms near Thirtieth Street, and it certainly does not indicate that there is to be any reformation of the old methods of doing business at that stand. What was announced with a flourish of trum-

pets as "The Duchess of Marlborough sale" was made up largely of goods from dealers. Sypher contributed freely, as usual. I recognized the tapestried covered drawing-room suite as belonging to Duveen; Graham put in most of the bronzes; and the really splendid pair of Royal Sèvres vases, "made for Queen Victoria," were sent on speculation from no less a house than that of Schneider, Campbell & Co. The bulk of the articles which really belonged to Mrs. Hammersley spoke rather for her judgment in getting rid of them than for her taste in having bought them. The carved oak dining-room set, made by C. H. George & Co., was about the only good furniture of hers to be seen. Some former acquaintances of the Duchess, by the way, who visited the rooms before the sale, apparently from curiosity, seemed much shocked at recognizing certain objects as gifts made to her Grace on her first marriage.

"THE private collection of modern paintings belonging to Mr. J. Earle Fitzgerald, of Boston," which was offered for sale on the same occasion, was, taken as a whole, as shady a lot of canvases as I have seen for a long time. No Bostonian, by the way, whom I have spoken to, seems ever to have heard of such a person as Mr. J. Earle Fitzgerald; and his name does not appear in the Boston city Directory.

THE most charming example of Cazin I have seen in this country is on view at the Christ Delmonico Gallery. "Les Voyageurs" is the title. The wanderers are a weary mother nursing her child, and the husband and father who, overcome by fatigue, has thrown himself upon the ground in the empty meadow, adjoining which, in the middle distance, is seen a comfortable-looking, red-roofed farm-house, the neighborhood of which gives evidence of much activity, in the hurried completion of a hay-rick; for night is coming on apace. One imagines the farmer's happy household and their cheerful evening meal, and wonders what is to become of this wretched family within reach of their voices, probably, but whose presence, it would seem, is unknown to them. The contrast between the fortunes of the occupants of the adjoining planes is pathetic and impressive. To the right of the canvas there is a patch of blue sky not yet obscured by the descending gloom which is closing over the landscape, and one tries to feel that it foretells a more hopeful morrow for the outcasts.

EVIDENTLY Mr. Durand-Ruel does not let his sentiment for the "Impressionists" get the better of his instincts as a picture-dealer. I see by the Paris papers that he has become a patron of the redoubtable Makowski, the Russian artist, whose "Russian Wedding," it will be remembered, was exhibited in New York two years ago by a John Street jeweler with such success, as an advertisement for his business, that he was encouraged to open a shop in Union Square and add to it a picture gallery, to exhibit other works by Makowski. He did show another, even larger than the first, if I remember aright, but he seems to have missed the latest from the Russian's brush, which is a pity; for it is described by Galignani's Messenger as "the artist's masterpiece," being "about five yards in length by three in height," and containing "a number of figures over life-size." The subject is the murder of Ivan the Terrible, and, judging from the description, the picture must be very realistic and startling. This immense canvas was exhibited, together with thirteen decorative panels done by the same artist for the mansion of Baron von Dervis at St. Petersburg. Conceive the artistic taste of a man who desires to live with such a painting!

DELACROIX'S "The Abduction of Rebecca," I believe, is the only painting of importance from the recently dispersed Goldschmidt collection at Paris which has found its way to this country; and it may be considered an exchange for the same great painter's "Clorinda Delivering the Martyrs," which, having been bought by Mr. Sutton at the auction of the Probasco pictures, for \$6000, was sent to Paris, where a dealer named Montaignac now has it for sale. It cannot be said that this country is the gainer by the exchange. The "Clorinda" is the more desirable picture in some important respects. In the first place, it is free from faults in drawing conspicuous in the "Rebecca"—notably in the impossible pose of the Saracen on foot who is assisting his mounted companion to bear away the lady. Secondly, it is far more harmonious in color. In this respect it shows to greater advantage than when it was last seen in this

country; for the old, discolored varnish has been removed and a new coat put on. Lastly, the picture of the noble Clorinda, mounted on her charger, rescuing the bound captives from the executioner, is less disagreeable than that of the forcible abduction of the heroine of "Ivanhoe" by the brutal hirelings of Brian De Bois-Gilbert. I say "less" disagreeable, because it seems to me that all pictures depicting violence are disagreeable more or less. Of course, the very genius of Delacroix, next to his marvellous color, lay in his dramatic force, and one would no more think of condemning him for it than one would condemn Shakespeare for making the action of the play too violent in "Hamlet," or Victor Hugo for harrowing our feelings in "Les Misérables." The genius of Delacroix has been aptly compared alike to that of the immortal bard of Avon, and to that of the great French apostle of the romantic school of literature. But this is a digression.

THE buyer of "The Abduction of Rebecca" is Mr. David C. Lyall, who, I am told, is a Brooklyn collector of excellent taste. He paid in Paris, for the picture, 28,000 francs, to which must be added, of course, the five per cent commission fees at the Hotel Drouot, and the thirty per cent tariff duty, to bring it to this country. It once brought 50,000 frs. at auction—at the Sabatier sale. Secretan owned it at one time. Delacroix painted another picture with the same title, in which, however, the whole composition is changed. The view of the castle in flames still forms the background, but is differently placed; the knight hurrying to the rescue is on foot, and therefore seems to have a better chance of success, for the Saracen who is bearing the lady away has not yet reached his horse, which his companion is holding with difficulty as the fiery beast champs its bit. Mr. Lyall's picture is the more important of the two. It is worthy of note, by the way, that, painted for the Salon of 1846, it was the last picture Delacroix exhibited there, so offended was he at the attacks upon his work by the Parisian critics. He lived until 1863, and at his death many of his pictures now most famous were found in his studio.

THE appointment of General Rush C. Hawkins as Commissioner of American works of art to be sent to the Paris Exposition next year seems to give satisfaction to all concerned. The United States Commissioners-General have already sent out their first circular to American artists in this country and in Europe. Works of art are comprised as Group I. under the following classification:

CLASS I.—*Oil Paintings*.—Paintings on canvas, panels and various grounds.

CLASS II.—*Paintings of different kinds, and Drawings*.—Miniatures; paintings in water-colors; pastel and drawings of all kinds; paintings on enamel, earthenware and porcelain; cartoons for stained-glass windows and frescoes.

CLASS III.—*Sculpture, and Engravings on Metals*.—Statuary, bas-relief, repoussé work and chiselled work, medals, cameos, engraved stones, inlaid enamel work.

CLASS IV.—*Architectural Drawings and Models*.—Studies and fragments. Representations and plans of buildings, restorations from ruins or documents.

CLASS V.—*Engravings and Lithographs*.—Engraving in black; polychromatic engravings; lithographs in black, in chalk, and with brush; chromo-lithography.

Under this last-named head, General Hawkins tells me that he intends to make a special feature of wood-engraving, and will boldly announce it as "the American School." He has also under consideration a display of American pastel work, which is a good idea. If the group of artists of the Pastel Club who made up the excellent little collection of pictures at Wunderlich's last spring should unite to send such an exhibit to Paris, it could not fail to win them credit.

THE following are the salient points in the official circular to American artists, referred to above:

The Exposition will open on May 5th and close on October 31st, 1889. All communications in regard to it must be addressed to the United States Commission; the French Administration will not correspond with foreign exhibitors.

Artists residing in the United States must have their exhibits in New York by February 15th, 1889, at the very latest. Exhibitors residing in Europe must have their exhibits at Paris by March 20th, 1889. There will be absolutely no extension of time.

American citizens are the only persons entitled to exhibit. Applicants for space must fill out the blank enclosed with the circular, which will be forwarded to persons who apply for it, and return it without delay to the Commission at their office in the Washington Building, No. 1 Broadway. Only works of art executed since 1878 can be exhibited. Copies, even those which reproduce a work in a style or medium different from the original,



DECORATIVE HEAD. BY
(For Directions for Treatment, see on



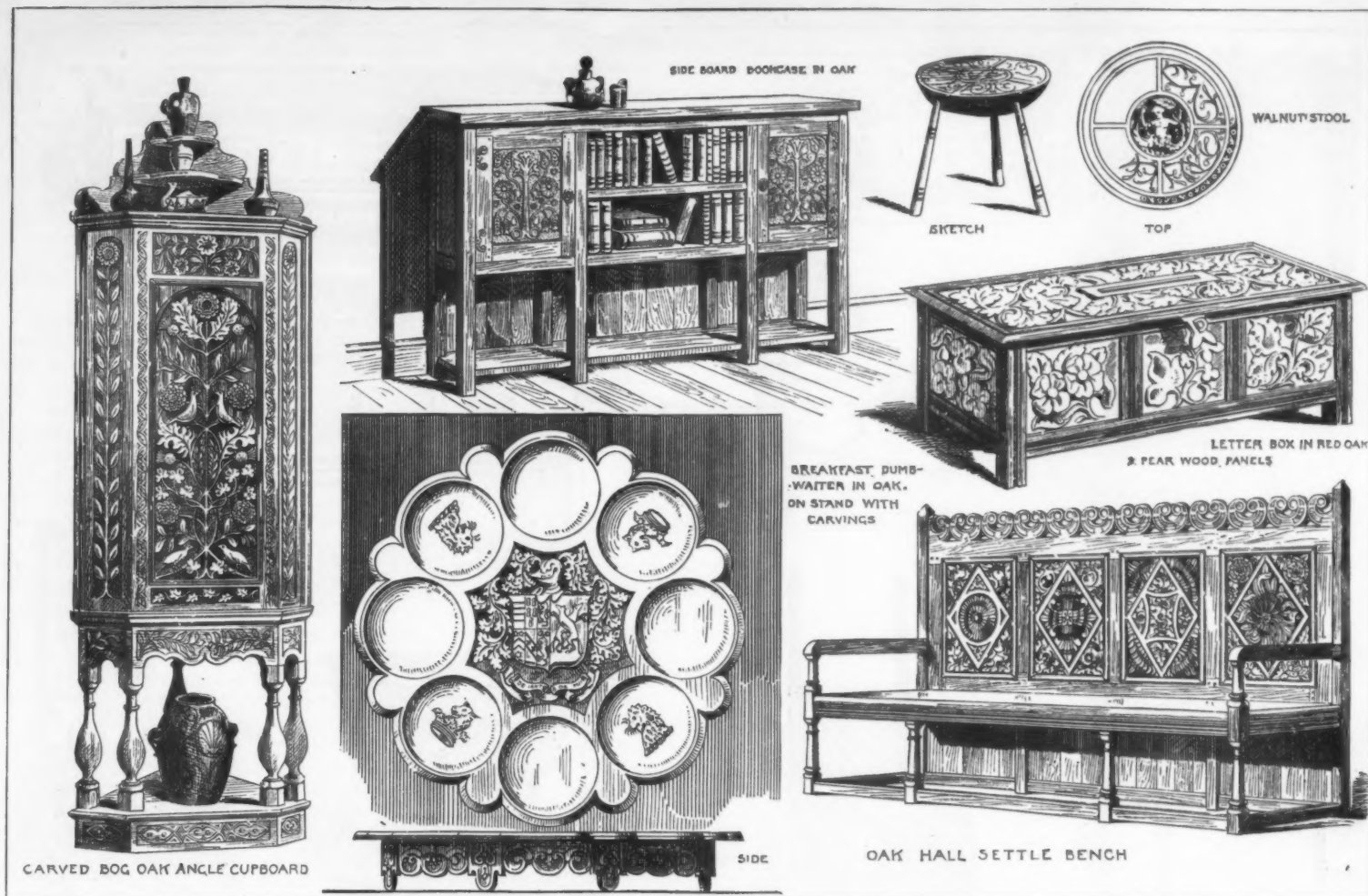
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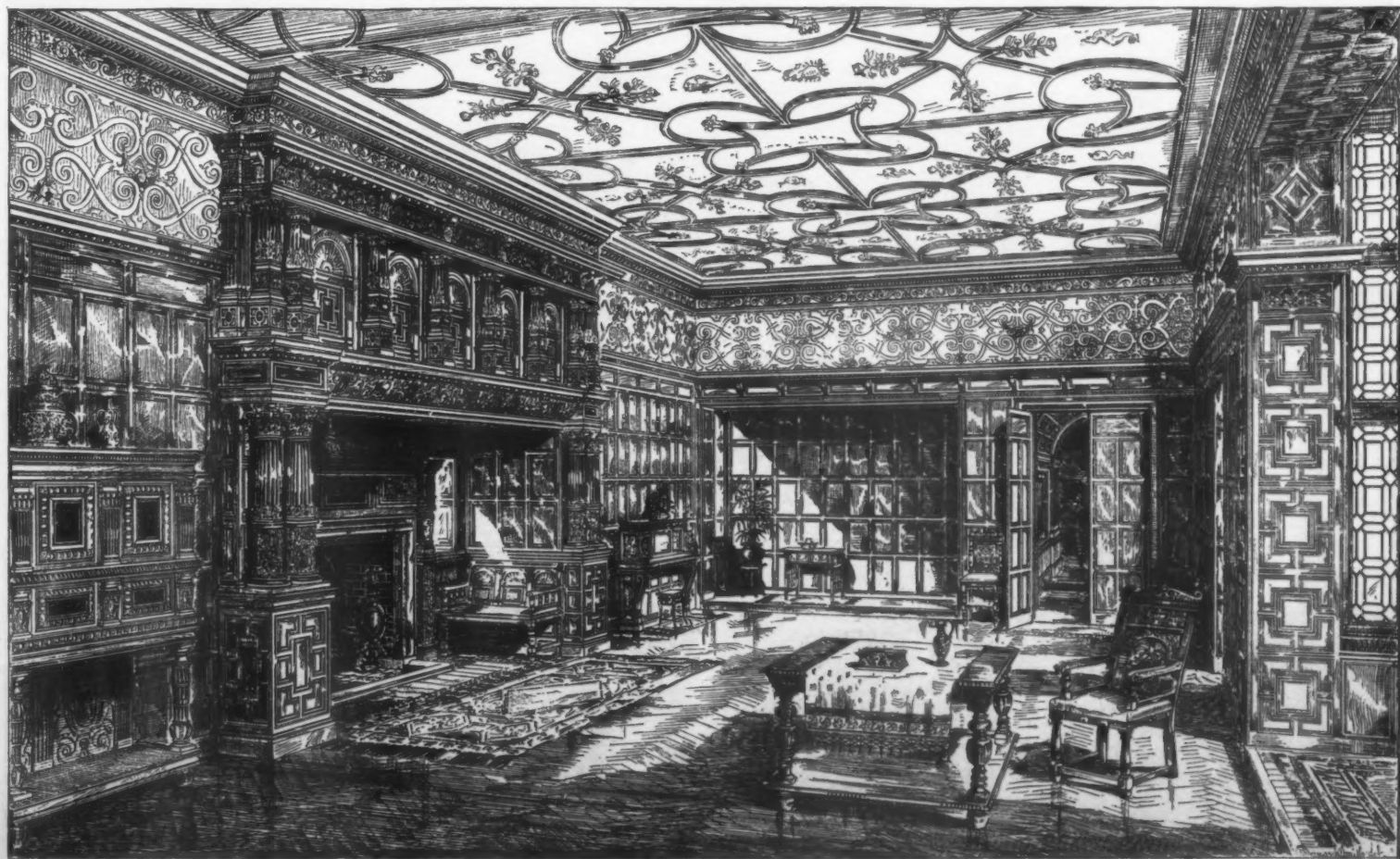


FRANCIS DAY
87





SOME EXAMPLES OF WOOD-CARVING RECENTLY EXECUTED BY YOUTHFUL AMATEURS IN ENGLAND.



DINING-ROOM, ELMHURST, READING, ENGLAND. EDWARD BURGESS, ARCHITECT.



OLD FURNITURE SHOWN AT THE RECENT ITALIAN INTERNATIONAL EXHIBITION.



VIEW OF THE DINING-ROOM IN THE ENGLISH COUNTRY HOUSE OF SIR JOHN HALL.

are not admitted. Unframed pictures and drawings, and statuary in unbaked clay, and engravings produced by industrial processes are inadmissible.

A jury of artists will be formed for the purpose of examining all works submitted for exhibition. No article will be admitted for exhibit unless favorably passed upon by this special jury—representing, so far as possible, the five classes of this group—one section of which will sit in New York and one in Paris.

Intending exhibitors must prepay the cost of transportation from place of residence to the depot.

Proposed exhibits rejected by the jury will be returned to owners at their expense. Upon those accepted for exhibition, the Commission will pay all expenses, including boxing, cataloguing, transportation from depot to Exposition Building and return to residence of owner. Insurance "to a reasonable amount" will be paid, and the owners of exhibits may effect additional insurance at their own cost, if they desire.

* * *

ETCHINGS, it will be found in classification of Group I., are not mentioned, but presumably they are meant to be included in Class V., as "engravings," albeit an etching is a very different thing from an engraving. Our etchers should certainly be able to make a creditable showing, although none of those who have exhibited at the Salon have ever received any encouragement. No American etcher ever received an honorable mention there, nor even a good place. This year De los Rios, a Spaniard, was given a third class medal for etching an American picture, and that, for a foreigner, was almost an unheard-of honor. The picture, "The Fisherman's Daughter," was by Charles Sprague Pearce. Mr. Keppel exhibited the etching with many others, and had the extraordinary good fortune to get another third class medal, and three honorable mentions for others of his publications. The other medalled etching was by Claude Faivre, after Roybet's "Drinking Song."

* * *

THE etching by De los Rios is really a remarkable performance for such a young man, and "thereby hangs a tale." It is whispered that his master, the famous Courty, helped him more than he might have done but for the jealousy that exists between the pupils of his atelier and those of his rival, Waltner, who also were competitors. If the story be true, Courty could cite the illustrious precedent of Michael Angelo, who, jealous of the rising fame of Raphael, furnished his pupil, Sebastiano del Piombo, with the designs for the Pieta, in the Church of the Conventuali, at Viterbo, and the "Transfiguration" and "Flagellation," in San Pietro, at Rome. When Cardinal Giulio de Medici commissioned Raphael to paint the "Transfiguration," wishing to present an altar-piece to the Cathedral of Narbonne, of which he was archbishop, he engaged Sebastiano del Piombo to paint on a canvas of the same dimensions, "The Raising of Lazarus." On this occasion Michael Angelo again gave his pupil great assistance, and although the picture was shown in Rome in competition with the immortal "Transfiguration" of Raphael it nevertheless excited great admiration.

* * *

THIS calls to mind a story related of Leonardo da Vinci, which shows him to have been free from such professional envy as consumed "the divine Buonarrotti." Each was invited to submit, for execution in fresco on the walls of the Council Chamber of the Palazzo Vecchio, at Pisa, a design illustrative of intense action. Michael Angelo submitted his wonderful "Cartoon of Pisa," showing a party of soldiers, who, at the sound of an alarm, are rushing pell-mell from the river, where they have been bathing, and dressing in frantic haste. Leonardo had prepared for his design a combat between soldiers on horseback; but when he saw Michael Angelo's cartoon, he refused to submit his own, saying that he was unworthy to work in company with such a master. It happened that neither design was ever carried out; for one of the numerous Florentine wars broke out about that time; and Michael Angelo and Leonardo were alike forgotten. The "Cartoon of Pisa" was cut up by the artist's pupils and divided among them; fortunately, however, not before it had been admirably engraved for the admiration of posterity.

* * *

PROFESSOR MORSE, who has just arrived from Europe, requests me to say that the reported sale of his collection of Japanese pottery to "a lady in Boston," who is to present it to the Boston Museum of Fine Arts, is all a mistake. It appears that some ladies have been trying to raise the necessary funds to do this, and very liberal contributions have been promised to that end; but so far nothing has been accomplished. The professor holds the collection at a figure much above that

at which he was said to have parted with his treasures. So it seems that there is still a chance for our Metropolitan Museum.

MONTEZUMA.

THERE is on view at the Schaus gallery a nearly complete collection of the works of Axel Herman Haag, the etcher of architectural subjects. Many of them have been noticed in these columns on their first publication. Mr. Haag has the happy faculty of invariably choosing picturesque subjects. He works in a large, bold, effective style, and deservedly holds a high place among modern producers of large and showy etchings. His "Mont St. Michel," his studies of Gothic architecture at Chartres, his views in Westminster Abbey, and his Spanish subjects from Seville, Toledo, Segovia and Pampluna are remarkably successful. He is a prolific worker, the number of etchings in the present collection being forty-eight, but he always maintains a high standard of excellence, both technically and artistically. All the plates, proofs of which are shown at Schaus's, have been destroyed, and prints from some of them will, no doubt, soon become rare.

THE VERESTCHAGIN PICTURES.

THE paintings of Mr. Verestchagin, or so many of them as the American Art Galleries could accommodate at a time, are now on view there. Readers of The Art Amateur have already been made aware of their subjects, of the artist's peculiar point of view, and of the enormous size of some of his works. It remains to say what impression the paintings themselves produce. As regards technique, Mr. Verestchagin can claim no high rank. His painting is either very thin or overloaded with impasto. His touch is heavy and hard; his drawing rudimentary; his effects are gained by the most obvious means. His coloring is fairly successful when the subject requires the massing of rich or brilliant hues, but his broken tones are too often muddy. These shortcomings do not, however, prevent the artist from attaining his end, which is, in general, to represent his subject in an immediately effective manner. In a word, his aims and his methods are altogether panoramic. This shows unpleasantly in some of his smaller pictures, especially those of biblical subjects, and probably has had something to do with the outcry raised against them in Europe. In the picture of "Christ and John by the Jordan," for instance, the attitude of the figures, though unconventional, would strike nobody disagreeably, were it not for the coarseness of the painting. In the "Holy Family," however, coarseness of intention is also manifest. No view which may be taken of the passages of Scripture quoted by the artist will bear him out in picturing the brethren of Christ as two young ragamuffins grovelling in the dust of a dirty courtyard. The figure of Christ, seated on a bit of ruined wall, scroll in hand, while Joseph works at the bench, though irreverent is not without a certain degree of power, if taken simply as a portrait of an ordinary Jewish enthusiast. The great war pictures are mostly unimpressive. They are merely more or less intelligent notes of observed facts, thrown up to the size of life. Some are more effective than others because the subject happened to be picturesque. One of this sort is the view of a snowy road littered with corpses and guarded all along its length by a line of carrion crows perched on the telegraph wires.

The artist is at his best in his architectural views, in painting of rock and stone. There are many pictures of this sort, all very summarily done, but, as a rule, interesting. There are dark, low-vaulted Russian interiors rich with dim frescos and gilding; bright marble palaces and tombs of Hindostan; the Kremlin towers, roofed with emerald green and gold, and the rock-hewn grottos and ruined walls of Judea. Mr. Verestchagin seems to have a genuine feeling for both color and form in architecture. His big painting of the private mosque of the great moguls at Delhi gives an admirable impression of the beauty of the edifice; and many other smaller works of this kind will be appreciated by architectural students. In all of his work costumes and accessories appear to have been studied with considerable care.

Some of the artist's large collection of bric-à-brac and curiosities, a few very large and gorgeous rugs, in particular, add much to the interest of the exhibition, which must be taken as one of notes, memoranda and studies, rather than of pictures possessing any unusual artistic merit. It should not be forgotten that Mr. Verestchagin

is not only an artist, but that he has equal if not greater claims as a traveller and observer, who has seen much and has much to say, and who chooses to say most of it in paint. His exhibition, regarded in this way, may be most instructive, and we do not doubt will be attended by crowds of people interested in the strange scenes which he has depicted.

The Cabinet.

TALKS WITH EXPERTS.

VI.—MR. GEORGE F. KUNZ ON ART WORKS IN JADE AND OTHER HARD STONES.



THE study of Mr. Kunz, the expert in gems, is well filled with shelves of books on precious stones and mineralogy—from the earliest printed tomes to the most modern—and with specimens of rare minerals in their native state. The owner was found there by a representative of The

Art Amateur, willing to impart some coveted information about jade and substances resembling it.

"How do you define jade?" was naturally the first question.

"Two different minerals, jadeite and jade, are generally known to collectors as Chinese jade. Jadeite, or imperial jade or 'feitsui,' as it is variously known, is generally white, with splashes or spots of a rich green, almost rivalling the emerald for vividness. It is a silicate of alumina, with the hardness of 7 and a specific gravity of about 3.3. Chinese jade, or nephrite or yu stone, as it is also known, varies from pure white to a dark green, has a more waxy lustre than the jadeite, and does not possess the same apparent crystalline structure. Its hardness is 6.5, the specific gravity rarely exceeding 2.9, and it differs from jadeite in being a silicate of magnesia instead of a silicate of alumina."

"Where does jade come from?"

"It is found in the Kun Lun Mountains in Turkestan, in New Zealand, in Siberia, and also, it is believed, in Alaska. I have an ice-cutter of true jade, weighing nine pounds, from the Yukon River, Alaska, and I expect that at no distant day a large mass directly from the rock will be sent me from that district. Jadeite is obtained from the quarries at Bhamo in the Mogung district, Burmah, where sixteen hundred men are engaged in mining. The trade is entirely in the hands of the Chinese, who pay a royalty of \$30,000 annually for the privilege. The jade quarries of Turkestan have been visited by the brothers Schlagintweit and Dr. Stoliczka. The old jade quarries are situated on the banks of the Karakash River, which flows down the southern slope of the Kun Lun Mountains. Viewed from some little distance they look as though a number of pigeon-holes had been irregularly hollowed out in the mountain-side. Stoliczka counted as many as one hundred and twenty in number of these excavations. From the Toonka range of the Sayan chain, in the government of Irkutsk, Siberia, M. Alibert brought some wonderful boulders of jade, one of which weighed eleven hundred pounds. They were first shown to the western world at the International Exhibition of 1862. They were sawn into plates less than one eighth of an inch thick and over a foot square, and beautiful examples of these plates were presented to the School of Mines, Paris. When placed in front of the windows, the effect of the light falling through them is very pleasing."

"Where is all this jade mostly in demand?"

"In China. About twenty years ago several tons were sent there from New Zealand, but the Chinese did not take to the article, since it had not the proper historic associations to suit their taste. But they value good specimens of jade at extravagant prices, a thumb-ring of emerald green jadeite bringing £100 sterling in China. As early as the year 1170 an emperor of China and a king of Khotan (Turkestan) negotiated for a piece of the precious mineral (jade or yu) that weighed two hundred and thirty-seven pounds. Among some of the objects classed as French crown jewels in 1860 are some jade objects worth 3000, 12,000, 72,000 francs each. A sale of a mass of jadeite, measuring one and one half cubic feet and valued at \$36,000, is said to have taken place in Anam."

"To give an idea of the toughness of jade, a German

mineral dealer, wishing to break a mass weighing about fifty pounds, loaned it to a friend who owned a one-ton trip-hammer, and after several attempts to smash the mass, the hammer broke, but the jade was unharmed.

"Explorations in Alaska have brought to light the fact that jade was used by the natives of Alaska for implements. It is also almost proved that it is found not only as boulders, but also in situ. The National Museum at Washington, the Emmons at the American Museum of Natural History, the Everett, the Peabody at Cambridge, Mass., the Canadian Geological Survey at Ottawa, the Dresden, the Freiberg, Baden and other collections, including my own, contain several hundred objects that are made of this Alaskan material. Implements of jade have also been found in the possession of the British Columbia Indians."

"How is jade worked, and what results should the artist aim at in view of the qualities of the stone and the method of working it?"

"The stone is often irregular in shape, and pieces of good quality are of such value that it will not do to cut it much to waste. Accordingly, when a mandarin wishes a piece of work done he calls about him a number of good artists and gets their ideas as to what might be wrought out of the specimen in hand. After carefully studying the piece the artists give their ideas. The mandarin then selects what he considers the best, and delivers his jade to the successful competitor. Thus it happens that there are no duplicates in jade."

"The workman first acts as a sculptor's assistant does in roughing out a marble statue. With a small diamond drill he pierces holes to different depths in the stone and breaks away the intervening material until he has a roughly shaped figure such as he wishes. The complete modelling of the form, however, and the final polish is given by delicate cutting instruments, then by emery and other powders. In large and complicated pieces, and even in some of the small and finely finished works, years of careful and patient work are undoubtedly required. The stone is not always homogeneous, and the artist may find interior blemishes or veining of which he had no thought on beginning his work. He must have a ready invention combined with endless patience to meet and overcome these accidents. The possibility of this mischance often confines him to vegetable forms when he attempts anything from nature, because these admit of being readily altered to suit the varying requirements of the material. He may, however, have recourse to purely fanciful motives, like dragons, or the conventional forms of a certain simplicity of outline; but these are often richly decorated with raised lines and bas-reliefs. The design of an artistic piece of jade should show close observation of nature, suppleness of fancy and inexhaustible invention. The workmanship should be large in the masses, but finished to the last degree in detail. I need hardly say that the polish should everywhere be perfect."

"What can you say in regard to jewelled jade?"

"It was in India that jade was first used for the purpose of inlaying with precious stones, and many beautiful objects made there—boxes, vases, sword-handles and bracelets—are inlaid with table-cut diamonds. Fine jade



GREEN JADE BOX.

is often selected to form the background for cabochon-cut gems instead of gold.

"The objects most highly prized by collectors are those made of single pieces of jade, of which the large vase (illustrated herewith), which measures fifteen inches,



GROUP OF JADE OBJECTS.*

would form a good type. Small pieces of jade, however, are used, of different colors, and make beautiful work, inlaid and fastened together to form very rich objects (similar to the one shown at the right). These remind one of the cameo figures made by the French, in which a bust is often made



COUPE OF PERSIAN JADE.

up of from six to a dozen precious stones, each representing some part of the face or body; and although not as highly valued as if made out of one piece, yet the ornamental

effect is very good. To supply the recent demand, pieces are now often made after designs that can be easily executed, such as a flat slab with little ornamentation, a cylinder readily cut, a vase to which the feet are attached instead of being cut from one piece, and all the outlines are sharp instead of rounded and undercut, as in the fine antique work."

"Has the taste for jade increased?"

"During the last ten years the taste for collecting jade and other carved hard stone objects has greatly increased, especially among Americans, owing to the stimulus given by the Centennial, Paris and Amsterdam Expositions, and the breaking up by sale of many of the large collections. The value of carved jades outside of China and India cannot be less than \$2,000,000. In the United States there are perhaps less than a dozen buyers, who have purchased fully \$500,000 worth of this material, many of the pieces being among the finest known, such as the private seal and other objects of the Emperor of China, from the sacking of the Summer Palace, taken there by the Chinese themselves, after it had been looted by the English and the French. The best pieces brought over by

Tien Pau to Paris included some of the finest work that ever left China; they were intended for the Amsterdam Exposition. The choicest specimens of the Wells, Guthrie, Michael, and Hamilton Palace collections are now owned in the United States; and experienced agents have been frequently sent to India and China to secure the finest objects as they presented themselves."

"Is there much difference in the tastes or objects of the different collectors?"

"Jade collectors may be divided into two classes: those who collect Oriental jade and those who collect archaeological jade."

"Are there many collectors?"

"The principal American collectors can be counted on your fingers. Let me see. There are Mr. Heber R. Bishop, Mr. Brayton Ives and Mr. James A. Garland, of New York; Mr. Nickerson, of Chicago; Mr. W. T. Walters, of Baltimore; Mr. Frederick Ames, Dr. Bigelow and Mr. Quincy Shaw, of Boston. These are about all the large buyers. There is a good collection at the Peabody Museum, Yale College, collected and presented by the late Rev. Dr. S. Wells Williams, author of 'The Middle Kingdom.' Of foreign collectors who have a notable quantity of jade objects, there are Mr. Alfred Morrison, of London; Messrs. Bing and Gien and Vicomte de Samalle, of Paris. The Louvre and the Musée de Fontainebleau contain some interesting specimens, and the South Kensington Museum has quite a large collection. That is very nearly all."

"What about the New York collections?"

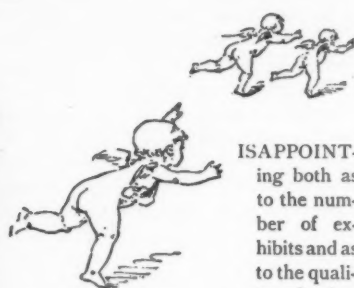
"That we can hardly go into at present. To describe even the remarkable pieces would take more space in your magazine than you will be willing to give me today. Let us resume our talk in your next number."

(To be concluded.)

* Photographed from the originals, by courtesy of Messrs. Herter Bros.

THE ATELIER

THE EXHIBITION OF AMERICAN POTTERY AND PORCELAIN.



ISAPPOINT-
ing both as
to the num-
ber of ex-
hibits and as
to the quali-
ty of what
is shown! Such must be the verdict in
regard to the exhibition of American
Pottery and Porcelain, opened in Phila-
delphia, at Memorial Hall, Fairmount
Park, on October 16th. This, however,
does not prevent its being both interesting

and important; interesting because, small as it is, and incomplete, it yet shows clearly enough the general aim of our potters and decorators; important, because it is a first move—at least we do not remember any other—in the direction of finding out where we stand in the matter of manufacturing and decorating pottery, and in encouraging those who are working for the advancement of the art.

The failure to make a larger exhibition is not the fault of the directors of the museum. Every effort was put forth to secure the co-operation of manufacturers and of all persons interested in the art, whether professionally or as amateurs. The amateurs make the most important showing; on the part of the manufacturers there is little or nothing that is new or even interesting, unless we except the exhibit of the Rookwood Pottery; but this, though interesting, contains nothing whatever that is new; all the forms, glazes, and colors are such as we are already familiar with in the show-rooms of the Messrs. Collamore—the agents of the pottery in this city.

It follows that it would be wasted time to attempt an examination of this exhibition in detail. In some instances there are exhibits that have no claim to notice on any ground: that of one lady, for example, who fills a large case with specimens of imported ware which she declares herself ready to decorate on demand, or to teach pupils how to decorate it. The case contains no example of the lady's capacity, nor does she exhibit any of her pupils' work. It must be added that, although the case in which this exhibit is placed is one of the four principal cases in the central hall, it is not mentioned in the catalogue.

The exhibit of Messrs. Grunewald & Bushner, of Chicago, contains some of the most finished painting in the rooms, but it is not marked by the slightest originality, and has nothing to recommend it on artistic grounds. Painting natural flowers on china is not decoration, but in no single instance in this exhibition is there any evidence that this principle is understood. The greater number of the exhibits are simply attempts, more or less successful, to copy the colors and forms of flowers as one might do to illustrate a book on this, that or the other species. There is, as we have said, no understanding of the principles of decoration; what is more is fatal that there is no natural feeling for decoration in these flower-paintings.

The only evidence we were able to find of a feeling for decoration was in the pieces contributed by Miss Fanny Haynes, of this city, where the lettering of an English motto, or inscription, rather, was ingeniously modified to suit the character of the design of the pieces themselves. These two pieces were vases exactly similar in form, being cast in the same mould and only differing in their color. There was nothing original either in their form or in the pattern of the decoration, which was simply adapted, as acknowledged in the accompanying show-card, from Moorish work; but around the upper part of the body ran an inscription in letters intended by their form to recall the inscriptions in Arabic character, either genuine or merely fantastic, which are found on Moorish vases and lamps as well as on other objects of Moorish design. There was a sobriety and harmony in these vases that were a relief to the eye and the mind in the midst of so much childish ostentation and barbaric love of gaudy color; but it seems a small thing to be able to call out from all these exhibits nothing for praise but some simple lettering.

A set of plates intended for after-dinner use have been decorated by Mrs. S. S. Frackelton, of Milwaukee, Wis., with studies from American feathers in gouache and enamel. These plates were decorated as a commission from Mr. C. L. Colby, the President of the Wisconsin Central Railroad. The feathers are drawn with great accuracy and are very pretty objects in themselves, but a more absurd decoration for plates intended to be actually used cannot well be imagined. The same exhibitor sends a dozen plates with so-called "original" Moorish designs. We suppose that by the word "original" here we are to understand only that these arabesques, or inter-lacings, are not actually copied from Moorish patterns. That is unfortunately evident; but still, as they are directly inspired by these patterns, there can be no originality in them. However, Mrs. Frackelton is not the only exhibitor who thinks that anything whatever painted on anything is "a design;" and that if it be not actually copied from something else, it is entitled to be called "original." It is harsh to say it, but we believe it is strictly true that there is not, in the whole exhibition, a

half dozen pieces that show any "design" whatever, and there is certainly no "originality," unless oddity or queerness may be reckoned as originality.

The Rookwood pottery is an especial sinner in this respect. The chief aim of this establishment, so far as the forms of its pieces are concerned, seems to be to get something queer or startling. Hardly anything is naturally shaped. Most of the things look as if the notion of their forms were suggested by pieces that had been "crazed" in the baking. The small, unpretending things made by this pottery are the best. Some of the toilet sets are well designed and useful, and as handsome as anything in the market. Perhaps they may be thought a little too heavy for comfort. Lightness, if joined to strength, is a great recommendation in pottery intended for use. The colors and glazes of the Rookwood pottery deserve high praise; if nothing else had been accomplished by all the labor and money that have been expended in this enterprise than to demonstrate that we have clays and glazes as fine as can be produced anywhere, a most important service would have been rendered. But, for our own part, we could wish to see a more refined and educated taste brought to bear upon the employment of these materials. On attempting to purchase a small specimen of this work, we were pleased to be told that already the greater part of this exhibit was disposed of, and, as it proved, the piece we wanted had been appropriated by some one else. There can be no doubt, we should think, that so fine a manufacture will finally be successful as a business venture. Every American ought to do what he can to encourage it, for it is the most interesting experiment that has been attempted so far in this country in pottery as an art.

The tiles and slabs of Mr. J. B. Evans, of Trenton, New Jersey, are worthy of special mention for their excellence of manufacture. The designs are drawn and colored in a good, bold style—they make no pretension to originality, but commend themselves for simplicity and for good taste in selection. The figure-painting is too ambitious, but the same may be said of all the figure-painting here; the coloring, too, of Mr. Evans's work is crude; all that we praise his exhibit for is the good workmanship that characterizes it.

The laurels of the Messrs. Low would not let the Providential Tile Work of Trenton sleep, and Mr. Hansen has some clever imitations of these, to us, very tiresome tiles, with their coarse patterns and unmeaning heads. The glazes are excellent and the colors well managed, but the result is unfortunately only suited to the cheap houses that are being run up in all our cities, where everything is as showy and as striking as it can be made.

Recurring for a moment to the subject of originality, we may instance the contents of Case 17, where we find six exhibits—one a breakfast set of twenty-two pieces—and of each of them we are told that the "designs" are original, but that the "figures" are "d'après" (plain English "after" would not serve!) this, that or the other artist—Boucher, Beyschlag, Penet, Pomeriowsky, etc. These figures are the main thing in the decoration of the pieces; the "designs" or ornaments that accompany them are of the least importance.

Owing to the shortness of the notice, the newness of the enterprise, and the apathy of manufacturers and amateurs alike, the exhibition turns out, by the fault of nobody in particular, to be almost entirely a local affair, representing a few States of the Union only. On analyzing the Catalogue we find thirty-eight exhibitors in all, and these represent nine States. Of these thirty-eight exhibitors, only eleven or twelve would appear to be manufacturers or professional potters, as distinguished from the amateurs. Of the thirty-eight, again, the addresses of fifteen are in Pennsylvania, six in New Jersey, six in New York and three in Maryland; while three from Illinois, one from Wisconsin, one from Ohio, one from Massachusetts and two from Connecticut—eight in all—represent foreign parts, so to speak! It is plain that not much variety is to be expected from an exhibition draining so small an area. And, in fact, monotony is the main reproach that is to be brought against the present exhibition—monotony of material and monotony of decoration. Of course it may be doubted whether, supposing the whole country had been swept by the committee, the result would have been very much more interesting. What strikes the visitor who has been ever so little of a traveller in Europe is the limited number of pastes employed and the fact that fine glazes are the exception. The Rookwood pottery is the only manufactory exhibiting here that has accomplished much of value in the use of our native clays and in the invention of glazes. The glazes of Mr. Evans of Trenton, though good of their kind, are, as we have said, less interesting from the fact that they are attempts, apparently, to rival the work of another manufacturer in his own field. The Chesapeake Pottery Company, of Baltimore, is also deserving of praise for the effort it is making to find some other medium for decoration than the dreary white porcelain, either home-made or imported, that thus far is the chief reliance of our potters and decorators. The "Severn" ware of this enterprising company seems to us as uninteresting a product as we remember to have seen. It was not born decorative, it has not found a way to achieve decorativeness, and the manufacturers have not succeeded in thrusting decorativeness upon it. And while the remaining articles exhibited by this firm are no doubt useful enough as stock, they have little claim upon consideration from an artistic point of view—the only one with which we have at present any concern.

We wish that another year an attempt may be made on a larger scale to repeat the experiment of a pottery exhibition. Sufficient notice was not given of the intention of the managers, and it is evident that the manufacturers need to be spurred to take part in what, if they would only do their share, could be made of great value to themselves and to the community. As it is, the chief honors, such as they are, of this exhibition rest with the women, who for the most part are amateurs. They even

appear as practical improvers in the manufacture, two of them, Mrs. Frackelton and Miss Fanny S. Hall, exhibiting portable kilns of their own invention. Mrs. Frackelton's is a gas-kiln, Miss Hall's is for charcoal; both are ingenious, and both attract much attention. In spite of the inconvenient distance from the heart of the city of the place of exhibition, the attendance is large and increases with every day. All deductions made, the managers have every reason to be pleased with the success of their undertaking.

CLARENCE COOK.

FLOWER PAINTING.

I.—PROGRESSIVE LESSONS IN WATER-COLORS AND OILS.

A CHARITABLE old English artist used to say that when he was called upon to admire painted flowers, without being enlightened as to their name, he seldom trusted to observation, but rather to probabilities, recalling the flowers most likely to be painted under the circumstances, and taking the chances of a guess. Upon one occasion he was doubtful as to whether a neatly mounted water-color contained apple blossoms or wild roses; but he readily quoted a few pretty lines that included them both.

It is not from lack of mathematical accuracy that many amateurs fail in painting flowers; they may count petals and stamens, and form leaves with the most painstaking precision, and yet they do not produce anything that corresponds to their aims. Flowers, as well as people, have expression, attitude and something very like what we call presence; and they should, when painted, impress us at once with their familiar character, and appeal to our senses, as their prototypes would have done. We do not resort to botanical analysis in order to identify them; we accept them as they are placed before us—perhaps it is on the wall of a gallery, perhaps it is in some dainty setting that fashion has just devised; they must be consistent with their pretensions, but subject to the same general principles.

Fair-sized simple leaves are useful for early practice. We will say a piece of English ivy—it may be taken as it is growing, out or indoors, or it may be broken off and suspended against a neutral background, such as an old unpainted board. Fine thread may be used to keep it in position, and a cup of water may be placed where it will receive the stem. If there are rootlets along the stem, pins may be fixed in them so as to make them appear to attach the vine to the board. Have the light coming from the left, and turn the board so as to make the leaves cast their shadows as positively as possible upon it. Place the easel about six feet away, and so that you will look to the left side when working. If the painting is to be done in oils, have ready a piece of canvas, academy board, or oil sketching paper; if in water-colors, a piece of Whatman's best water-color paper must be stretched on a board or canvas. The latter, when the paper is wet, will hold it more closely to its surface. Sketch the ivy with a pencil—first the general direction of the spray, then the leaves, as a mass. To draw the individual leaves, carry the leaf stems down to the apex for the midribs; then, from the same starting points, carry out the veins that run to the other lobes; see that their terminations are relatively correct, then draw in the outlines. Leaves that are turned at various angles, so that parts of outer and inner surfaces show, are started on the same plan; veins and outlines will appear and disappear; but by thus starting the principal veins as a framework, the leaves are not likely to be thrown out of drawing. An ivy leaf is very geometrical, and if its angles are not consistent, it is painfully apparent. Look out for leaves that extend themselves horizontally near the level of the eye, and see that they are duly foreshortened.

For oils, set the palette with the following colors, beginning at the projection over the thumb: white, Naples, chrome and Indian yellows, rose madder, terre verte, raw umber, light zinobor green, Antwerp blue and ivory black. For the strongest green, mix Antwerp blue and Indian yellow; for the next lighter shade, add a little chrome yellow. The leaves that are not young and fresh want a dull green made from blue black and yellow ochre. For the half tints, mix terre verte and rose madder; these, being complementary colors, will produce a neutral. The background that has been suggested will want white, Naples yellow, raw umber and black, mixed so as to give tints ranging from the lightest local color to the deepest cast shadows. The tints should be

mixed with the knife in the middle of the palette and laid in their order below the original colors.

Begin to lay in the background from the upper left-hand corner, using a large flat bristle brush. If an old board is to be imitated, strokes that will reproduce the grain of the wood must be practised on the palette or on a piece of material like that which is used for the sketch. Knots come in effectively, but they must not be made too conspicuous, or they take away from the leaves. If a plain neutral screen of paper or cloth has been used for a background, it may be copied by making short diagonal strokes from left to right, but not perfectly parallel. The direction of the strokes must be varied sufficiently to give the effect of coarse hatching. Bring the color down among the leaves, but not in hard lines around them; rather carry it thinly on the outlines—it will do no harm excepting where the very vivid greens are to come. Now take a somewhat smaller bristle brush and begin the leaves. Their local color always gives way to light and shadow, so but few leaves will appear entirely green. Whenever a green is applied, it may be carried thinly over into contiguous light or shadow; the latter may afterward be strengthened with black, and the former with white and light zinobor or yellow. Do not soften the different tones together too much—sit well back so as not to be alarmed at decided effects. Resume the background brush in finishing outlines, but do not make them too sharp and fine; leave them more or less broken, or they will have a hard inlaid appearance at a distance. Be sure that the intermediate gray tones get full justice; unpractised eyes are slow to perceive how they modify the high lights and cool the edges of the shadows. By working on the background and leaves alternately, and finishing all up together, they are kept in perfect harmony. If the study cannot be made in one day, it is best to carry the color all over the background and bring it thinly on the margins of the leaves. If the work is left to dry perceptibly, it must become thoroughly dry; then, upon resuming, oil with poppy oil and rub over afterward with a soft rag. The background tints that come in contact with the leaves must be reproduced and thinned with linseed oil, that they may be carried along with the fresh greens again without any appearance of patchiness. Make the little clinging rootlets with rather stiff color, touching lightly with a small brush. When the whole is well represented at a proper distance, leave it—over working is a bad thing.

If this study is painted in water-colors a good effect may be produced by washing in a mere suggestion of the background color, allowing it to extend somewhat beyond where the shadows are to fall and then fade off on the white paper. Old wood may be imitated by using black, raw umber, neutral and cobalt, with a little Chinese white added to give more of the solidity pertaining to a woody texture. In either case the paper must be thoroughly damp. Immersing it in water the first time is better than sponging it. For redampening, draw a good sized sponge across the back each way, until the dampness is as evenly diffused as possible. In stretching it is necessary to be very careful to press out air that may prevent the paper from adhering to the board or canvas.

When washing the background around the leaves, observe where its tones are consistent with their shadows and half tints, and carry it directly on them. The first green to be applied to the leaves is the lightest and brightest—that which is next to the high lights. Then comes the general deep green, which may be carried well into the shadows. If these and the half tints have been well started by the background washes, they may be finished by hatching; otherwise their respective tones may be washed or lined in at discretion.

The Virginia creeper or woodbine is another vine that gives good practice and is easily adapted to decoration. The five leaflets should be drawn by laying in the midribs first, that they may be relatively correct. The deeply notched varieties are the most showy, but no notches should be made with painstaking regularity—the notched effect is all that is wanted. These leaves will not have such high lights as the smooth ivy. The greens will require more yellow and raw Sienna—half tints the same. This vine is extremely beautiful in the fall, when it gets its crimson and bronze tones, and, at the same time, perfects its clusters of purple berries. Paint the berries with French ultramarine, rose madder and blue black. In oils a touch of white subdued on one side by glancing off into the dark color will give the high light appearing on many of the berries. A corre-

sponding effect may be produced in water-colors by sparing the light and glancing the color thinly on one side of it. Some of the leaves want the brightest madders and vermilions, others brown madder and Indian yellow, with terre verte and madder lake in the half tints.

H. C. GASKIN.

(To be continued.)

TAPESTRY PAINTING.

TAPESTRY painting is becoming quite widely understood, and it bids fair to be more popular than ever. When first introduced into this country there seemed to be a notion that any one with the most elementary knowledge of painting had only to buy a set of dyes and a piece of any kind of tapestry canvas to be able forthwith to produce works of beauty and value. The fallacy of this soon made itself apparent, as many a wasted canvas and much disappointment and loss of temper can testify. Then arose a demand for teachers, and they were not forthcoming, except a few who, by dint of perseverance and innate ability, had evolved for themselves some kind of order out of the chaos into which they had plunged. Some more ambitious spirits, recognizing a wide field in the future for the art, sought instruction abroad; but, unfortunately for them, just after its revival in its more modern form, tapestry painting underwent so many transitions in a short space of time, while being brought to its present state of perfection, that the student, after having mastered what he fondly believed to be the best method, found himself faced with the latest improvements, some strides in advance of him. Hence arose a curious state of things, inasmuch as there seemed to be no acknowledged authority or clearly recognized method for this kind of painting, and painstaking aspirants soon lapsed into a way of their own, more or less successful, gleaned from such knowledge as they had already acquired, and guided by the materials at command. This state of things naturally tended to bring tapestry painting with liquid dyes into disrepute, and for a time the true art languished, while there sprang up in its place the poor substitute of using, on canvas, oil colors thinned with turpentine.

Far be it from me to say that good effects are impossible of attainment with oils thus used, in the hands of a competent artist, and I am ready to admit that with aniline dyes of the kind usually imported and sold here, beautiful effects may be produced when the colors are skilfully manipulated; but alas! the beautiful hues are very fleeting, although it may be remarked they last much longer if used in connection with the medium which is made on purpose to go with them; for that has not only the effect of preserving them to a certain extent, but it prevents them sinking away while in use, which, without it, they are pretty sure to do.

The colors essential to the Grénié method, which I myself use now and which, indeed, is the only one to be recommended, are not aniline dyes at all (aniline dyes are always more or less fleeting). They are only ten in number, and as they are all more or less necessary, it is advisable to buy the set, which can be had for \$2.50. They are designated on the labels as "Grénié's dyes," and come in small bottles. They are very powerful, however, and must in most cases be diluted with medium and water. Except at one or two studios, these colors have not been obtainable until within the last few months. Now, I am glad to say, they are on the market, and for work that needs fixing they are indispensable. The list is as follows: Indian yellow, sanguine, brown, indigo, ultramarine, cochineal, ponceau, rose, purple, emerald green.

There is a medium prepared to go with them, and it must never be left out. A little should be mixed with every fresh supply of color taken on the palette. On the free use of the medium much of the success of the work depends. It not only prevents the colors from sinking in, but enables the artist to control them in a manner perfectly delightful and surprising to those who have found out how unmanageable the ordinary dyes oftentimes are. I shall speak of the uses of the medium more fully next month, when a lesson will be given on the painting of the beautiful design, after Watteau, printed on the preceding page.

It may be well to mention here that it is absolutely necessary, as a part of this method, to subject the work, when finished, to a steam bath for fully one hour, in order to fix the dyes. To this end, you must paint on none but the best wool canvas; there is none equal to that made by the inventor to imitate the Gobelins stitch, and



"THE MUSIC LESSON." AFTER WATTEAU. DESIGN FOR TAPESTRY PAINTING.

known as Binant canvas. You cannot fix the dyes by steam on linen or cotton, only on wool or pure silk.

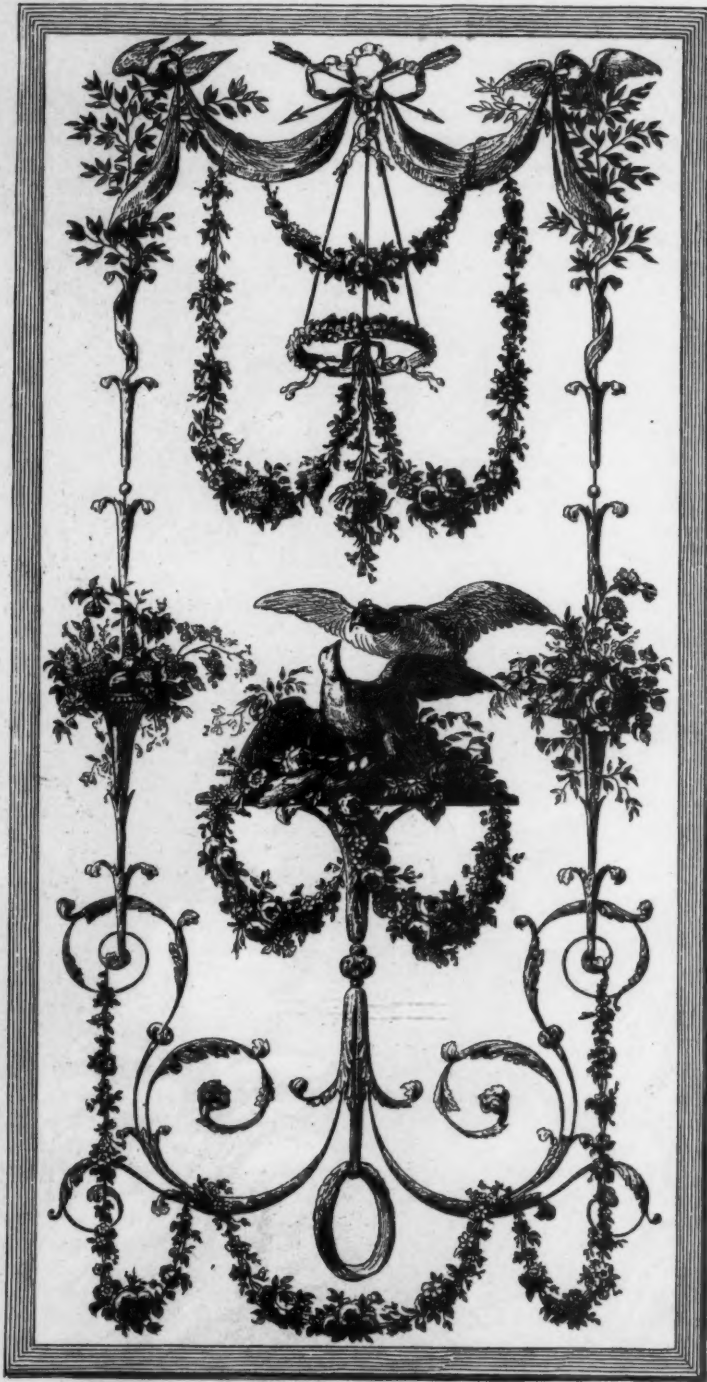
The method for painting on linen is not the same, and it is impossible to eradicate or alter mistakes as can be done on wool; therefore, although wool canvas is double the price of the best quality of linen, you will find the extra money well expended, nor will any one be likely to use linen again, after tasting the delights of painting with the Grénié dyes on a really good piece of Binant wool canvas, aided by the medium mentioned.

EMMA HAYWOOD.

THE bold figure study by Leo Herrmann, given opposite, when enlarged will serve well for tapestry painting, as a separate panel or as one of a set of panels for a folding screen. Similar figures to go with it for this latter purpose will be given later. Use Binant wool canvas, Grénié's dyes and medium. Let the scheme of color be as follows: Rich red brown breeches and waistcoat; Gobelins blue sleeves and feather. Tan-colored boots, gloves and hat; old-gold sash; steel scabbard and sword. For rich red brown, mix for the shadows sanguine and ponceau with a little indigo. Never omit to add a small quantity of medium to all the colors on the palette, and work it well into them before using. When the shadows are dry, scrub in the lightest tint. For this, take yellow with a little ponceau, which, in proper proportions, gives a mahogany shade. When it is half dry, add some of the shadow color to the light tint and work in the half tones, thus blending the two. For Gobelins blue, mix indigo and cochineal for the shadows; for the palest shade, ultramarine, only *very* pale. Always pass the light tint over the shadows as well as the light parts, making the canvas thoroughly wet. For the half tints, first paint in a shade composed of the three colors already used; then, while it is still wet, work in a very little complementary color made with sanguine and yellow. For the tan color, let the shadows be of sanguine, yellow and a little indigo mixed. Light wash same as for coat, only rather less ponceau; half tones, all these colors combined. To paint the old-gold sash it would be best to scrub in first over the whole of it the palest shade. Take yellow, much diluted with medium and water, with just one drop of ponceau added; for the shadows make rather a green gold with yellow, sanguine and indigo. Be careful not to put in these shadows too dark. For steel color, use indigo with a touch of cochineal and yellow in it. For the face, first put in the markings of the eye, eyebrow and nostril with sanguine, rather strong. To do this, use the finest brush you can obtain, made of very hard bristle and reduced to a chisel-shaped edge. For the half tone in the socket of the eye, use a paler shade of sanguine. When this is thoroughly dry, scrub in over all, except the white of the eye, of a tint sanguine well mixed with plenty of medium so pale as to be scarcely appreciable. When this tone is nearly dry, the fiery color produced by the strong markings with sanguine must be reduced by painting into them a bright yellowish green, composed of indigo and yellow. Use brown for the dark shades in the hair, with a little indigo worked into the lights. The ruff is shaded with pale gray, made with indigo, cochineal and yellow.

THE lower part of the Louis XVI. floral design given on this page would make a beautiful screen; the upper part is well suited for a chair-back. The group with doves would make an elegant cushion; indeed, the different groups would be made to serve many purposes

should the design not be required intact; it is, however, very beautiful and harmonious as a whole. Fine Binant wool canvas is the best to work on; its natural creamy color can be made to do duty for a background, so saving much labor. If another tint should be preferred, the very palest sky blue would set off the flowers and ornament very well. For this tint use indigo much diluted with medium and water. The flowers must be of very delicate hues, the green leaves soft and pale, a good deal varied in color, with sharp touches here and there to make them stand out. The dove-color for the birds is procured by mixing cochineal, indigo and yellow with a touch of burnt Sienna to warm the gray thus obtained. The ornament must be painted in gold shade-



PAINTED TAPESTRY PANEL IN LOUIS XVI. STYLE. AFTER VAN SPAENDONCK.

ing to brown. For this let yellow only serve for the high lights, for the shadows yellow, burnt Sienna and a little indigo mixed together. Add a little red in parts to give variety. The ribbons and floating, festooned scarf may be of Gobelins blue, made by mixing a little cochineal with indigo for the shadows and afterward washing over all the very palest tint of ultramarine. Be careful to keep the edges clean and clear without making them hard. Follow carefully the relations of light and shade when working in color; otherwise the design will not stand out as it should do. There is a good deal of detail to be mastered, and if the work is to be successful care and patience must be exercised.

E. H.

China Painting.

A LESSON IN "ROYAL WORCESTER" DECORATION.

THE design for a Royal Worcester vase given with this number is admirably suited for working in three shades of gold. Color need be used only for the band which forms the background.

Before beginning the decoration, wipe the vase all over with turpentine and dry it with a clean rag; then mark with a pencil or transfer paper the exact place for the band. First tint the whole of the vase except the space between the lines for the band, the handle and the rim. Do this with vellum No. 1, unless you prefer a full shade of cream color, in which case use vellum No. 2. Put out enough of the powder to tint the surface to be covered; grind it with turpentine until the mixture is smooth. No. 2 will be found much harder to grind than No. 1. When the mixture is smooth, add some copaiba, which is sold properly prepared for the purpose. Thoroughly combine the ingredients, making the fluid of a creamy consistency, but thin enough to run easily from the brush. Apply the mixture, directly it is made, with a broad, flat tinting brush, as quickly and evenly as possible. Then, with a pouncer made of cotton wool tied up in a fine piece of old cambric—or, better still, part of an old silk handkerchief—pounce gently yet briskly until all brush marks disappear and you have a perfectly evenly blended tint. The tint is apt to become dry so quickly that not a moment must be lost between applying it and pouncing it. If it is not laid on satisfactorily, scrape it all off with a palette knife at once; then mix the tint with a little more copaiba to make it workable, and apply it as before. For the background color on the band take turquoise blue and treat it in exactly the same manner as you treated the vellum, going over the whole band before tracing on the design.

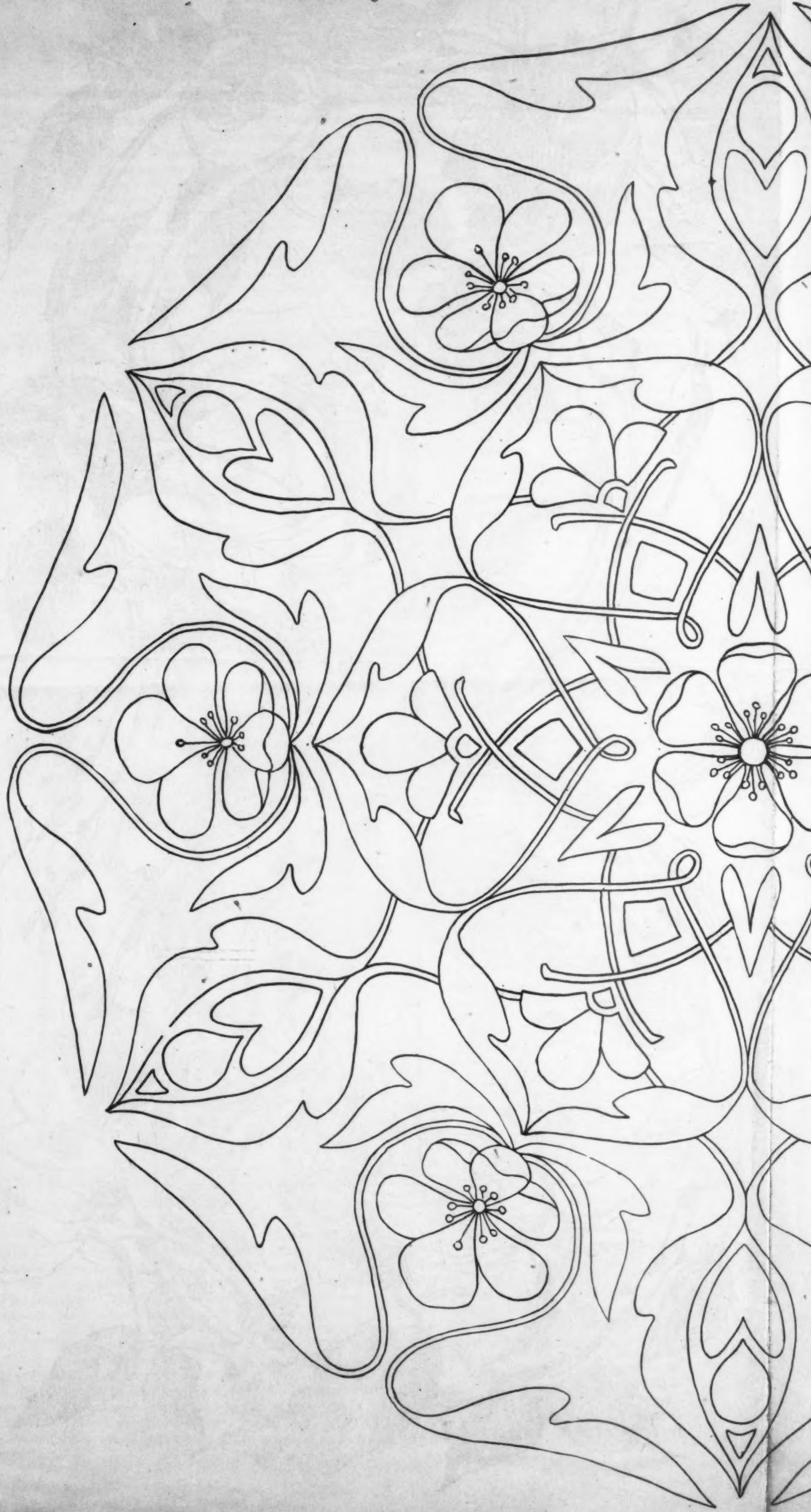
When these two grounds are perfectly dry, trace the design on very carefully with transfer paper and an ivory tracer. Then, with a sharp steel eraser, scrape the ground off within the lines of the design, or use the rubbing-out paste, which is especially prepared. If the paste is used, great care must be exercised not to touch any part of the ground with it. Apply the paste by means of a soft rag over the end of a blunt-pointed instrument.

The vase is now ready for the application of the gold paste. The brushes used are those sold for china painting generally. Some fine-pointed elastic tracing brushes must be selected for laying on the gold paste in fine raised lines. For the flatter, broad washes of gold paste a brush with a square end will be found most convenient. It is not easy for beginners to manage the gold paste; it requires practice and patience to become expert at it. Unless the execution is neat the design will lose considerably in effect.

Put some of the powder for gold paste on a six-inch tile with a little turpentine; grind it thoroughly with a steel palette knife until it is perfectly smooth. So long as it is in the least gritty you must continue to grind it. A few minutes ought to suffice. When it is ready, add some drops of fat oil, incorporating them well. If the mixture is too liquid, breathe on it while still working it with the knife. This will cause it to stiffen. Now, with a brush of a size suited to the design, lay on the paste with broad, sweeping strokes, following the direction and feeling of the design as you would in painting with color. Lay the paste on more thickly in the shadows than on the lights. When this preliminary

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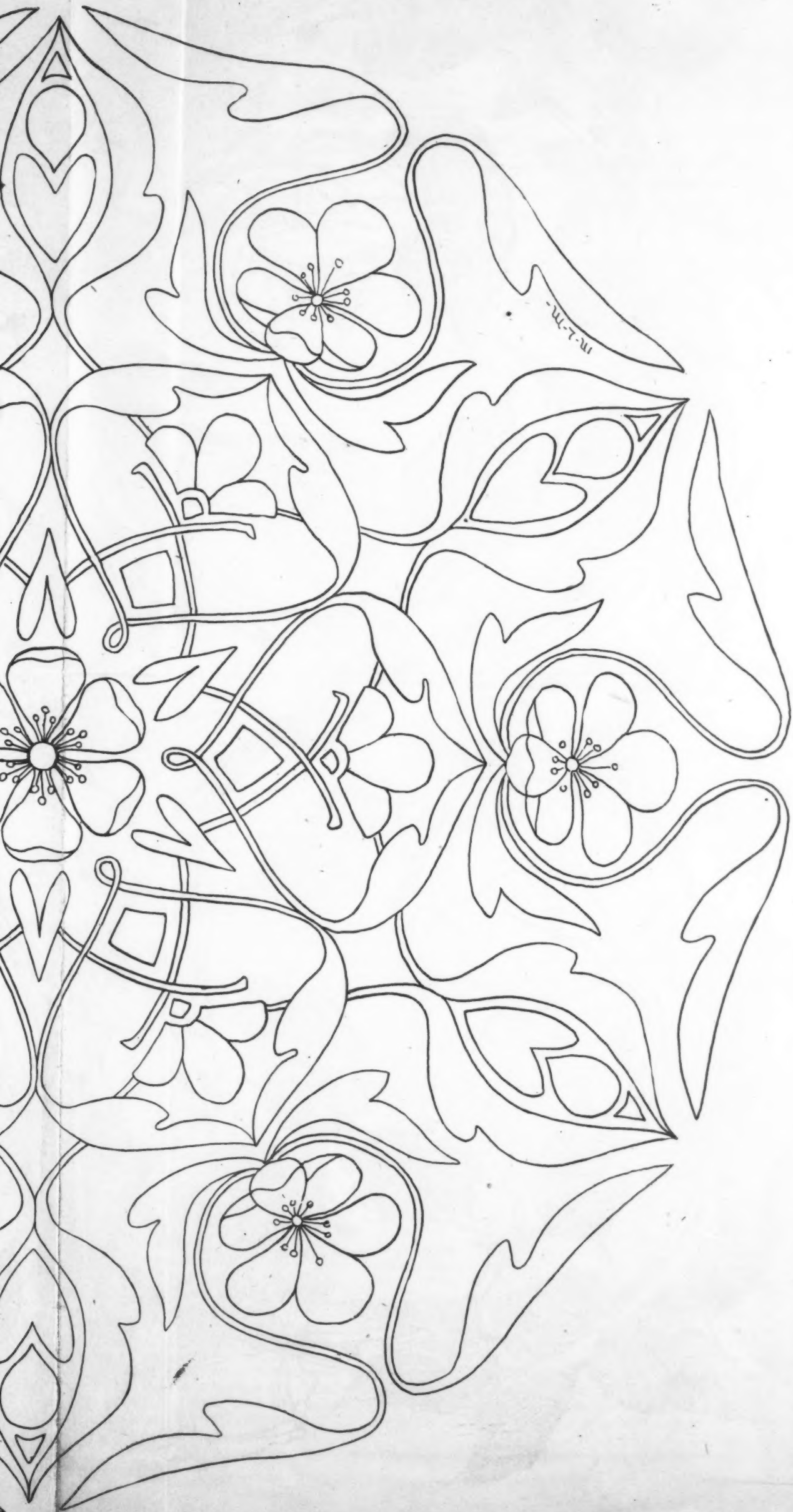


PLATE 716.—EMBROIDERY DESIGN FOR A PIANO STOOL.

By M. L. MACOMBER.

(For hints for treatment, see page 19.)

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PLATE 717.—DECORATION FOR A CUSHION OR CHAIR-SEAT. To be Embroidered or Painted.

By FLORENCE KING.

(For hints for treatment, see pages 19 and 22.)

coating is dry mix up some more paste, having first cleaned the tile. Never add to any paste remaining from a previous painting; it becomes too fat, and consequently useless. For the raised lines the paste may be somewhat thicker. One of the chief difficulties is to keep the paste in working order. When it becomes too thick add a very little turpentine, but never more oil. Take a tracing brush and neatly outline the design with sufficient paste in the brush to raise the line like a fine cord. Vein the leaves in the same manner, taking care to make the line thick or thin according to the requirements of the design. If within the reach of practical lessons it will doubtless save you time in the end to profit by them; for the method is easily understood, and practice does the rest when once you are conversant with the proper consistency of the paste and the knack of applying it.

Put the buds in solid relief. If you cannot raise them sufficiently at first, add some more paste when outlining and veining. This done, put a coating of matt gold on the handle, rim and on both sides of the blue band, but *not* over the gold paste until after the first firing.

With a palette knife take some gold off the glass slab and grind it well on a clean tile until it is smooth and creamy. The turpentine turns it almost black; the firing will bring it to its proper color. With a medium-sized brush lay on the gold, working always in the same direction. If the china shows through in places, your gold is too thin. Add more gold, grind it well, and retouch. It will be found true economy never to wash either tile, knife or brush used for gold, as the metal is too valuable to waste a grain of it, and it can be used over and over again without detriment.

If the tinting ground has anywhere trespassed where the gold is to be put on, scrape it away first. The vase is ready for firing as soon as the gold is dry, which will take some hours. Wrap wadding all over the vase before sending it away, so as to protect it from dust and scratches. If any should adhere, it will fire out without doing any injury. While drying the work should be protected from dust. Mere specks will fire out, but larger particles or hairs from the brush must be picked off with a fine-pointed needle.

When the vase has been fired, if the first tinting of vellum was not thick enough, the china will be seen shining through in places, and the tinting must be repeated as before; but not on the blue band, on account of the gold paste. If all is well, nothing remains but to work up the design in gold.

Take a small brush, and with green gold go over all the leaves, being careful not to pass beyond the raised lines, but at the same time to thoroughly cover them. For the stems use matt gold; for the buds, red gold. Keep a separate tile and brush for each kind of gold. The method of mixing is the same for all. Should the paste show through anywhere retouch, as only a second firing should be necessary. Go over the handle rim and narrow bands with a second coating of matt gold, as one coating is seldom rich enough on perfectly smooth surfaces.

After the second firing the gold must be burnished in places. Much depends on judicious burnishing. For instance, the red gold on the buds, brightly burnished, will have an excellent effect; also, the stems should be bright where prominent. The leaves that retire should not be burnished at all, and the prominent ones should be less burnished than the buds. An agate or blood-stone burnisher gives the most brilliant finish. A glass burnisher must be used for the duller parts, also for the handle. It is advisable to wear an old pair of kid gloves when using a glass burnisher, as the fine particles of glass may irritate the skin.

M. MEDWAY.

DOUBLE-TILE FIGURE DESIGN.

THIS figure, by Leo Herrmann, may be used without enlarging for china painting on a panel, slab or double tile. The scheme of color will be the same as is given on page 8 for the execution of the design in tapestry painting. For the man's breeches and waistcoat, mix with red brown one fourth of purple No. 2, for the sleeves and feather mix two thirds of sky blue and one third of dark blue. The tan color for the boots, gloves and hat is made by mixing yellow brown and sepia mixed; for the heels and soles use red brown and sepia. The old gold for the sash is made of orange yellow with a dash of brown green. The steel scabbard and sword are neutral gray, with silver for the



DESIGN FOR A PAINTED TAPESTRY PANEL, OR FOR A DOUBLE CHINA TILE.

FOR SUGGESTIONS FOR TREATMENT, SEE PAGES 8 AND 11.

high lights. For the complexion use Pompadour red with a very little ivory yellow in it. The shadows are composed of the same red mixed with blue green and yellow brown. Put in the eye and eyebrow with sepia. For the hair use dark brown No. 4. For the ruffie, leave the china for the high lights and shade with neutral gray. A suitable background would be a pale gray, made with neutral gray and ultramarine blue mixed, adding to this some tinting oil. Lay on the tint freely, carrying it up to the outline of the figure, and pounce until it is quite smooth. For the foreground, use the same tint with one-third sepia added to it. It is best to lay in the background before painting the figure, because if in pouncing the color goes beyond the

outline, it can be wiped off; or, better still, scraped when dry. It is possible to finish this subject for one firing only, by allowing the first painting to dry and then working it up in the same colors. But, as there is a great deal of detail, it is probable that even in experienced hands a second firing will be necessary.

ROYAL DRESDEN MEDALLION.

THE medallion, by Galland, on page 11, may be effectively executed in Royal Dresden colors. It will require two firings. Leave the background for the second. Use a little tinting oil with all the colors for the first painting only. For the flesh take Pompadour red with a very little ivory yellow. Lay in with tinting oil, and stipple with a flat end stippler. Stipple a little more red into the cheek. Shade with blue green, yellow brown and Pompadour red mixed. Work up for the second firing in the same colors. For the golden hair use yellow brown. Make a pearl gray for the wings, with deep blue green, yellow brown and just a touch of black. Use the same coloring for the shell on which the figure sits astride, leaving in both cases the china for high lights. For the pink scarf, use rose pink shaded with the gray mixed for the wings. The trumpet should be put in with matt gold burnished on the high lights. The outer rim of the circle should also be gold, the inside line Pompadour red. After the first firing put in the background. Mix turquoise blue with tinting oil and one-third flux; blend well with pouncer until the shade is sufficiently pale. Touch up the gold and work up the rest of the design in the same shades already used. This subject would serve for a square panel with a border around it, for the centre for a lid of a bon-bon box or for a small plaque. It could also be placed in the middle of a band circling a vase.

E. H.

IN flower painting, with a set of Lacroix mineral colors, consisting of ivory yellow, silver yellow, yellow ochre, carmine No. 1, Capucine red, red brown, brown 4, grass green 5, apple green, brown green 6, black green 7, chrome green, blue green, Victoria blue, violet of gold, violet of iron and ivory black, one can paint almost everything one ought to attempt as a beginner, and other colors may be added from time to time, as more ambitious subjects are undertaken.

An erroneous impression that is prevalent deters many persons from engaging in china painting. It is that mineral colors must not be mixed. In point of fact they may be used just as oil colors are, if one only understands how to combine them.

Essence de Graisse, or, in plain English, fat oil, is made by hanging up a bottle, holding, say, an ounce of turpentine, from which the cork has been removed. Suspend it out of

doors, in a place as free from dust as possible, and in a few weeks you will find that the spirits will have evaporated, leaving fat oil only.

There is a medium I use which admirably takes the place of turpentine, which many ladies believe is injurious to health. It consists of two ounces of the very best alcohol, one tablespoonful of lavender oil, twenty drops of clove oil, and five drops of almond oil. After being well shaken it is ready for use. It is in every way as good as the turpentine.

The brushes I use for flower painting are a few small, round water-color brushes, a half-inch flat-wash brush, and two round, stubby brushes, called stipplers, but which really are blenders.

ISABEL A. SMITH.

HINTS FOR GIFTS IN PAINTED CHINA.

A NEW and dainty decoration for a china tea service—called a "daisy set"—recently came to my notice. It was in blue, "outré-mer turquoise," with ribbons winding between the flowers, tied in knots about the stems and twisting in and out among the handles of the various dishes. The ribbons were painted in gold. The designs for such decoration would depend largely upon one's own powers of adaptation and imagination; but studies of daisies in various positions can easily be found. If one is ready with the pencil, a different design could be made for each dish. This would not be so difficult as might be supposed. On many the same might be repeated, as on cup and saucer. When gold is added, not much color is needed. For instance, a single daisy, with a *straight* stem, placed on one side of a plate is enough for one piece. Upon another add a bud; on another a leaf; then two full-blown flowers; on some three, overlapping or apart. These in blue monochrome are charming, considered alone, but when combined with gold ribbons are truly unique.

If this ribbon decoration is puzzling, or if there are no illustrations with ribbon effects to be obtained, there is a simple way to make such designs, if one is clever with the pencil. Take three yards of ribbon an inch wide; or a piece of white muslin accurately cut in that width would do as well. Tie at one end a double bow knot, draw the loops in shape, so they will lie gracefully. That will give you an idea of the simplest form of a bow knot. This can be made more complicated by tying one, two, or three knots one above the other, and by securing the three in the middle with a strip of ribbon, fastened tightly at the back.

Lay the simple, single bow upon the table; also the double bow; dispose the remainder of the ribbon in graceful curves and loops as it lies upon the table. Now, *stand up* and draw the bows and ribbon outspread, giving the ribbon two lines instead of one, which would only represent a string. You will see at once that the two lines of the ribbon in the bows intersect each other at charming angles and form a pleasing decoration. If you have never attempted to lay gold on china, you will not find it easy to obtain the right consistency or the manner of manipulation. The most practical instruction which can be given in words is simply this: Rub a small portion of the gold paste on a clean palette with a horn or bone knife, with a drop of fat oil and a few drops of turpentine—the less the better. If you have rubbed up the Lacroix colors you will understand. But the gold works better if it is thicker than the Lacroix

colors ready for use. For lining, the brush should be one of the smallest made. The paint should be so thick, that with the brush merely dipped in turpentine and then into the paint, the paint will leave the brush and make a little ridge, like a hair, upon the china. Do not be deceived. If the gold spreads to a broader line than you desire, and is a brown color instead of black, it will surely fire away; of course, when dry, you can repaint, but this is laborious, and can be avoided by doing the work right in the beginning. After all, experience is the best teacher, and one understood mistake is better than a dozen lessons.

To return to the ribbon decoration. Do not put bows on every dish, else the whole will be monotonous; neither every daisy in the same place. Variety and simplicity will be the charm in this really beautiful deco-

moved and the daisies and the ribbon left white. Both were then delicately shaded with blue. Rose and biscuit jars have a large space for decoration, and are both useful and ornamental. If you dare not attempt anything beside tinting, one of these jars, tinted in yellow brown, fired and then covered at irregular distances with splashes of gold or with regular forms of circles, diamonds or leaves in outline would be very effective. If the ground was fired, these forms could be drawn with a pencil, and be very simple of execution. Some friend, or perhaps your teacher, would do the tinting, and you could accomplish the rest. It enhances the value of a gift to the recipient to know that the work is one's very own.

One of the newest ways of decorating china is in large, bold forms of flowers and conventional designs.

The flowers are indeed somewhat conventionalized, and are painted to look much as if done in water-colors. They are either outlined in gold or with some appropriate dark color. The effect is charming. For instance, find a dogwood design for an ice-cream, salad or fruit set. Draw it in pencil or with carmine in water-colors on the largest dish. This will be the key-note of the whole as to color and finish. Cover the centre of each flower with yellow brown or yellow ochre. When dry enough, outline each little knob on this centre with brown 17, shading one half of the whole centre lightly with the same. Then with a large brush, that will work flat, shade the white petals of the flower with brown green and black, adding to the shade of some of the flowers a little dark green, No. 7, to make a variety. A few leaves shaded with blue green, brown green, apple green and rose-leaf green, or night green—all these will enter into combination—and the stems, where visible, with yellow

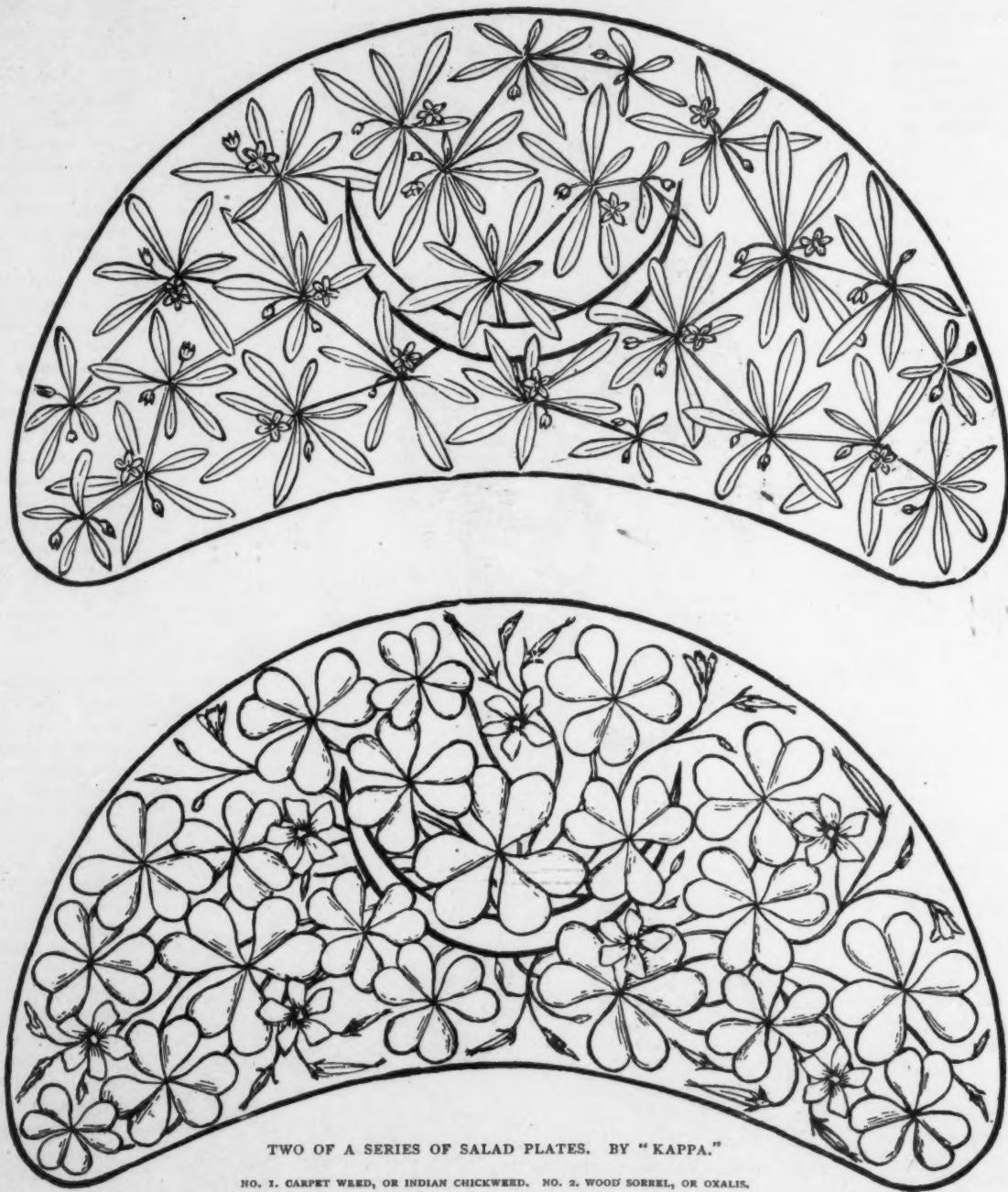
low ochre and brown 4 or 17, and you have the palette of colors required. When perfectly dry, this design can be outlined with gold, care being taken not to run over on the color, and then one firing will be enough.

THE USE OF GOLD AND OTHER METALS.

II.

A SOFT rag is wetted and dipped in the pumice powder, and then the gold upon the ware is rubbed gently with a circular motion, and the dull yellow is transformed into bright gold. The burnishers are made both of blood-stone and agate.

Gold for decorating china is used in many novel ways, and much ingenuity and taste may be displayed in using it. The plain rim upon the edge of dishes has been



TWO OF A SERIES OF SALAD PLATES. BY "KAPPA."
NO. 1. CARPET WEED, OR INDIAN CHICKWEED. NO. 2. WOOD SORREL, OR OXALIS.

ration. The tea set referred to consisted of a dozen tea plates, a dozen butter dishes, half a dozen cups and saucers, a dozen fruit saucers, a fruit dish, a sugar bowl, cream pitcher and bowl. The fruit dish had a daisy painted in gold in the centre as well as blue daisies round the outside, with gold ribbon interlacing them. The handles of the cups, pitcher and bowl were also tipped with gold, besides the side decorations. The whole, for a wedding gift, for which it was intended, was really exquisite.

This form of decoration could be utilized on individual dishes with the same good effect. Porridge sets, including bowl, plate and pitcher, would look well painted with daisy forms. I recall one tinted with blue, a bunch of daisies tied together with a double bow of ribbon drawn upon the side of the pitcher, the blue of the ground re-

almost superseded by the stippled or conventional pattern, and various devices of cobwebs, lines, cloudings, stippings, spatter-work, stars, figures and flower forms conventionalized, have taken the place of backgrounds of flat coloring. Liquid bright gold comes in bottles; dip the brush in it and it is ready for use. It fires bright without burnishing, and it is said to wear well on decorative pieces and such articles for the table as are not in constant use. It is valuable for the insides of fancy cups and pitchers, and for solid gold backgrounds. If the liquid in it evaporates, and the gold becomes thick, "gold essence" is used for thinning it, *not turpentine*. It will not be permanent if turpentine is employed to thin it. Liquid bright gold is well suited for raised surfaces of flowers or other forms, because it does not require burnishing. The effect is good on colored backgrounds, the gold laid on in diaper pattern or otherwise, after the first firing of the color. The preparation will not stand hard firing such as some colors require; so if it is used in combination with such, they should be fired first, and the gold should be put on for a second light firing. If your firing is done for you, be sure to specify the degree of heat you prefer, for some professional decorators are very careless about this matter. In combination with any of the light colors—yellows, pink, light blue, gray and green—this gold requires but one firing. Be careful in the painting that the gold does not lie up the unfired color; the latter, if perfectly dry, can easily be scratched off if the gold has to cross it.

As before observed, you cannot be too nice in the manipulation of fluid gold. If an inadvertent line is made, wipe it off with a rag dipped in alcohol; not turpentine, as that is apt to leave a purplish stain upon the ware, not perceptible until after the firing.

Burnish gold can be bought in powder or in a pasty form laid on a piece of glass. From this a little of it must be transferred to the clean, special palette, and with a horn knife rubbed up with thick oil and turpentine. If in powder, it may require grinding with a glass muller before mixing with oil and turpentine. For amateurs, the pasty brown preparation is decidedly to be preferred. It is advisable to have the color fired before using this gold upon the ware; but, as in liquid bright gold, if the colors are light, and great care is taken to prevent collision, it may be managed with one firing.

To many, the process of gilding the edges of a dish is a serious task. If a banding wheel is not available, it becomes really a delicate operation. Some can do it by resting the right arm on the end of a table and holding the plate on the palm of the left hand, gradually moving it as desired under the brush loaded with gold. Another method is to build up a rest high enough on the table to support the right arm, placing the plate on a small smooth-covered book, that can be gradually turned by the left hand. The principle in both is the same as that of the banding wheel. But there is a better method given by Mr. Beard in his book on "China Painting,"

that is much simpler and more trustworthy. "Have ready," he says, "a pair of pencil dividers, and in the pencil-holder place a sharp-pointed pencil; Faber's china pencil is preferable, but, if the ordinary lead-pencil is used, the china must be coated with turpentine. In the *exact centre* of the article fix a bit of modelling wax or a large wafer; upon this stick a small round piece of cardboard. In the centre of this card, when dry and fast, insert the point of the divider. Decide upon the width of the band to be measured, fix the dividers in position, with the pencil touching the china at the distance from the rim that you wish the width of

the band, and carefully describe the circle. Be sure that the pencil marks the china as it revolves. The band thus outlined can be gilded or colored."

Beautiful decorations can be made in gold outlines, of flowers, leaves and conventional designs, on decorative pieces, and also on objects intended for the table. Outline work of this sort is, as a rule, more dainty than if the gold is put on solidly.

The color of gold can be greatly changed and modified by the addition of other metals, and of the different bronzes. A pale gold can be made by adding half silver. Platinum is very like silver, but it has a bluer

not an exact repeat, but can easily be made so. It will be observed that the jaws of the head on the left side are higher than those on the right and overlap the basket work; you must, therefore, in tracing, make the upper claw of the crab to pass under instead of over the strands of the basket, and the fin of the fish must be beneath the lower claw. This will obviate all difficulties.

The next consideration is the best scheme of color from a decorative point of view; and to serve our purpose, the lobsters must undoubtedly be red, as they appear when boiled. To calm the minds of the over-scrupulous, who may forget how large a license is allowed to the decorator when taking his suggestions from nature, we may say that nothing is more likely than the finding of boiled shell-fish and fish ready for dressing in the same basket, as they are often so sent from the hands of the fish-monger. Paint the lobsters and crabs red, the fish a pearly gray, the ground a deep rich blue, and the basket work with red and green gold. You will find the effect both rich and pleasing.

To work the design up fully, two firings will be required. Begin by wiping the bowl over with turpentine and drying it with a clean cloth. Then, having made a tracing of the design with at least one repeat, proceed to transfer it neatly to the bowl by means of transfer paper. Do not forget to make very sure of your measurements before beginning. Use Lacroix colors, and proceed to paint the lobster with capucine red shaded with deep red brown and black mixed. For the crab use the same coloring as for the lobster, but omit the black and use a smaller proportion of red. For the oysters take neutral gray and sepia, with a tinge of ivory yellow near the edge. For the back of the fish mix a little tinting oil with brown green and blend with pouncer, causing the shade to disappear as it nears the under part of the fish; pounce the head with the same tint; shade that and the under part of the fish with neutral gray. Paint the eye black, leaving a brilliant high light. The fins should be apple green shaded with gray.

For the inside of the mouth use flesh red shaded with pearl gray. For the background mix a little tinting oil with Victoria blue and paint it in with a brush as smoothly as possible; blend with a small dry brush.

When the colors are dry, put the gold on the basket-work very evenly, using red gold for the under and green gold for the upper strand. The outside straight band should be put in with matt gold. After the first firing work up every part with the same colors as before, retouch the gold and spatter the bowl all over with matt gold. To do this use a large round brush cut square at the end, and apply the gold rather dry. After the second firing burnish all the gold with a glass burnisher.

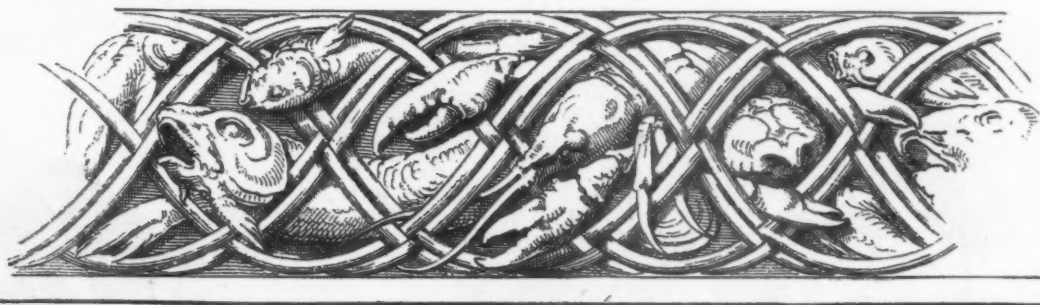


"MUSIC." DECORATIVE PANEL, BY GALLAND.

FOR DIRECTIONS FOR TREATMENT IN ROYAL DRESDEN STYLE, SEE PAGE 9.

tint, but it has the advantage, as it does not tarnish; it can be used in combination with gold with good effect. There are also the green gold bronzes, the red gold bronzes, and the browns. There are six or seven different shades of the gold bronzes. The only way for amateurs to avail themselves of them in a satisfactory way is to make tests of those that seem to promise the best results. The preparations are not expensive, and if used carefully will last a long time. This may, indeed, be said of all mineral paints; it is only the careless and untidy who find china-painting an extravagant recreation.

L. STEELE KELLOGG.



REPEAT BAND FOR SALAD-BOWL DECORATION.

SALAD-BOWL DECORATION.

THE design must be repeated six times to form the band for an ordinary sized bowl. It should be made to fit exactly. This, owing to the sloping shape of a bowl, is easily managed by placing your design the required distance from the edge, as a band should always have some space allowed above as well as below it. Choose the bowl a trifle over twenty-seven inches in circumference. If you need a larger one it must be four and a half inches larger, since that is the exact measurement from nose to nose of the large fish. The design is

The lower middle petal or lip has white as the ground color, and is also heavily spotted with brown; the crest is brown fringed with yellow. Use café au lait if a background be desired. The smaller buds and stems are grass green shaded with brown. The larger bud and flowers should be washed in with jonquil yellow. Shade the bud with yellow brown and brown 108, and the flowers with gray. Use yellow brown and brown 108 for the markings; brown 108 and deep red brown for the crest, and jonquil yellow for the fringe. The leaves should be grass green; shade with brown green and brown. This is the second of the dozen plates.

THE SET OF ORCHID PLATES.

THE orchid given for the plate of this month is one of the rarest and one of the most beautiful of the odontoglossums. It has five petals of a most beautiful yellow, three of them heavily barred with chocolate brown.





DECORATIVE DESIGN DRAWN BY C. M. JENCKES AFTER SCHÜLER.

FOR DIRECTIONS FOR TREATMENT FOR PAINTING ON CANVAS, WOOD OR LOOKING-GLASS, SEE PAGE 22.

THE HOUSE

A MODEL NEW YORK HOME.



HERE is a brisk inquiry, New York real-estate agents will tell you, just now, not only for those old-fashioned, comfortable houses in Fifth Avenue below Thirteenth Street, but also for the hardly less desirable dwellings in the intersecting streets for a block or so immediately east and west of the avenue, and ex-

phasized by the judicious treatment of the frieze, which is simply painted light buff, like the structural parts of the wood-work, which includes pilasters, with Corinthian capitals, that flank heavy mahogany folding doors in the old-fashioned way. The wall is covered with Japanese leather paper of a subdued gold and white design. The mantel-piece is of newer mahogany than the doors, but it is gradually toning to their color. It is far less massive-looking than it appears in our illustration, the somewhat severely architectural character of the over-mantel, with its little Doric columns, being neutralized by the broad band of light Mexican onyx, which decorates the facing, and the polished brass fender and andirons on the bright-tiled hearth. Opposite are the low book-shelves shown in our first view of the room, the handsome and varied bindings of the well-selected vol-

and andirons instead of the glittering brass, and the dark-hued, high mantel-piece, with no other ornaments than a stately clock, which announces the flight of time by the aid of a sonorous chime of bells, and a pair of Persian pierced-brass vases, which have their counterpart on the top of the fine old carved oaken sideboard opposite, in an antique Persian ewer and tray of exquisite outline and proportions. In place of walls of gold and white there is embossed Japanese leather paper of coppery red, with a flowery frieze; it is well set off by the dark green paint of the wood-work, into which has been cunningly infused just a suspicion of bronze powder. Figured crimson draperies of cotton, velvet-faced Morris-goods give a surprisingly rich effect, in combination with the dark-painted wood-work and the substantial and well-constructed chairs, upholstered in dull red leather decoratively studded with brass-headed nails. There is a central chandelier, and light also comes from side gas fixtures. This, we should have mentioned, is not the case in the drawing-room, where there are side burners only. As in the drawing-room, the Calmuck carpet is merely a neutral background for various rugs.

If our space had permitted it, we had intended to supplement our illustrations of the drawing-room and dining-room with others of the library, the principal bedroom and the nursery; but we find that we must content ourselves with simply a brief reference to these.

The library is a large back room on the second floor, connecting with a luxurious bath-room and opening into the principal bedroom. It is a library in fact as well as in name, which we need hardly remind the average New York householder is not the rule. Books confront one everywhere; they hold sway on low shelves on both sides of the dull blue, glazed tiled hearth, with its shining brass accessories, and else-

where they run up almost to the ceiling. The prevailing color of the bindings is that which has been described by Dickens as "underdone pie-crust;" it tells us at once the profession of the master of the house. Facing the fire is a handsomely carved writing-desk. Above everything else, the room is a working-room, albeit it is a very comfortable one.

The old white marble mantel-piece has been painted a warm, neutral, dark color, like the wood-work; rugs lie here and there on the greenish-hued Calmuck carpet, and there are easy-chairs of various kinds. The wall-paper is gray blue, "self-colored," in an all-over pattern. It is similar to that which runs up the staircase from hall to attic, with an indigo-blue stair carpet and light buff-colored wood-work to set it off. The particular shade of this blue wall-paper, by the way, is uncommonly good—it resembles what china collectors know as "powder blue"—and the partiality shown for it throughout the house is easy to understand.

A lighter scheme of color than in the library prevails in the delightfully airy-looking bedroom adjoining. There the mantel-piece, wood-work and frieze are painted light buff, and the walls are papered in an "all-over," self-colored design, of a terra cotta which is almost shrimp pink. The favorite note of blue is introduced in the indigo-hued carpet and the decorative dull blue, glazed tiles on the hearth and on the top of the mahogany



VIEW OF THE DRAWING-ROOM IN A REMODELLED NEW YORK HOUSE.

tending into Washington Square. Quiet-loving lawyers, artists and editors especially show a preference for the neighborhood, and it would not be surprising if, in the near future, they should give it somewhat of a character of its own. House after house is reclaimed—often from the boarding-house state—and re-established as a gentleman's residence such as it used to be originally, scarcely a generation ago.

One of these old-fashioned, honestly built houses we have chosen for description and illustration this month, as constituting, in all its belongings, what, to the mind of the writer, is an ideal city residence for a small family in comfortable circumstances. It is of brick, has three stories and a basement, and there is an attic floor, which, by the raising of the roof, has been made to render three well-proportioned bedrooms for the servants and a spare or guest chamber. This feature, together with the enlargement—by utilizing superfluous hall-rooms and cupboard space—of the bath-rooms and the creation of a back stair-case, with a connecting butler's pantry—ideal in equipment—makes a dwelling almost exceptional in its conveniences, considering that it occupies only an ordinary city lot with a frontage of twenty-five feet.

The taste shown in the furnishing and decoration is no less marked than the perfect comfort of the house itself. Entering the drawing-room, from a well-lighted hall, one is impressed by its agreeable proportions, em-

umes making an effective point of decoration, agreeably echoed as to color by the books in a similar nest of shelves to the left of the fireplace, which have inadvertently been omitted from our picture. On the other side of the fireplace is an upright piano. The silken portières and window curtains, running on brass rings from plain brass poles, are of a dull metallic blue, and, instead of the more usual sash curtains, there are inside straight hanging curtains of light-colored Madras muslin. A plain olive-brown carpet makes an effective background for various handsome rugs. There is a pleasing variety of comfortable arm-chairs, sofas and convenient little tables, suggesting the influence of the lady of the house. This influence, it may be remarked, in passing, while dominant throughout this well-appointed home, is never trivial or transcends good taste. The wall pictures are quietly framed prints and water-colors. The blue of the draperies is repeated in some of the furniture coverings; but the general effect of color, with the added factors of china and other ornaments, sofa-cushions and odd pieces of furniture, and the never-failing vase of decorative flowers, is lively and variegated.

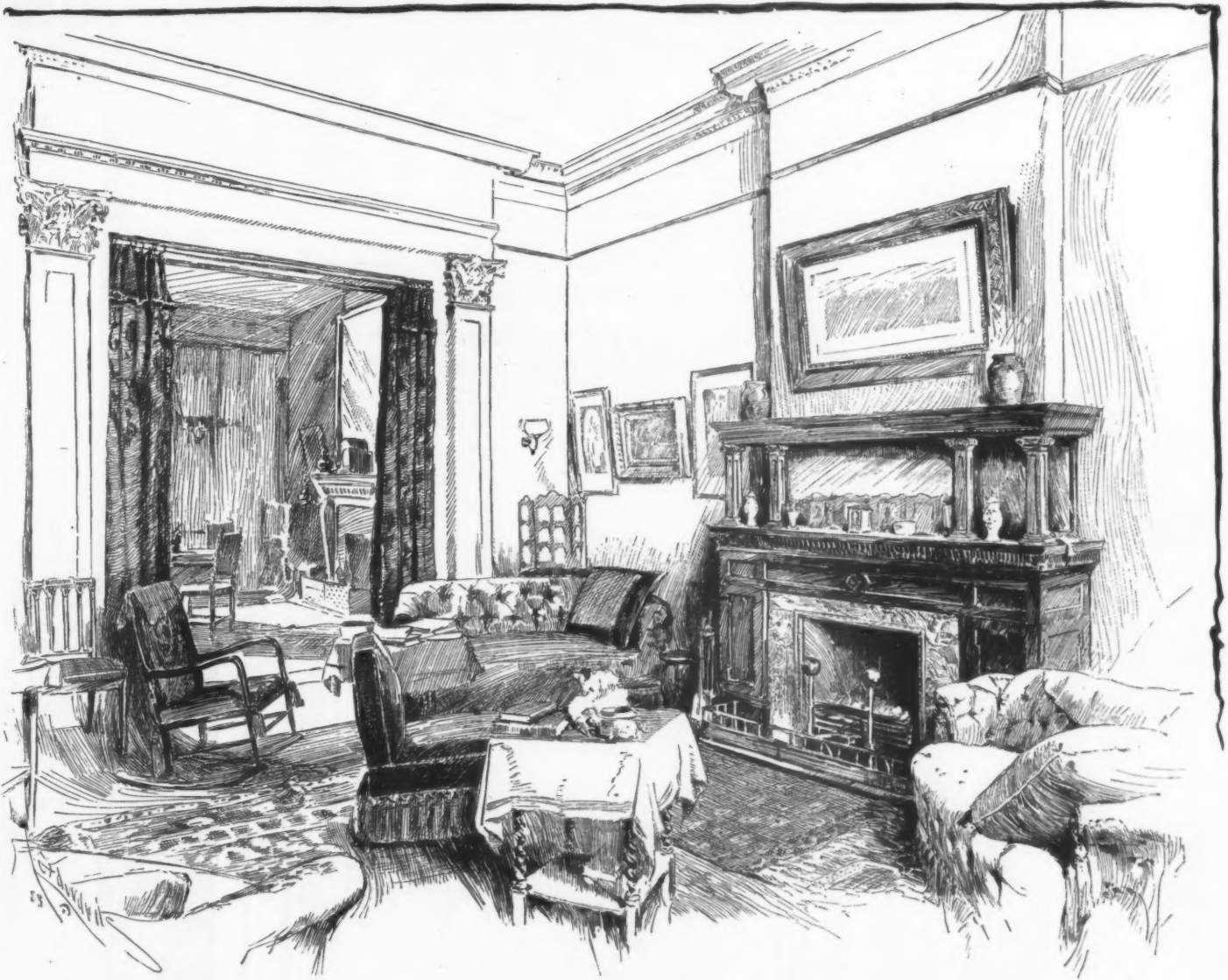
Passing through the folding doors into the dining-room (illustrated on the front page of the magazine) we come into quite another atmosphere. Sober richness appropriately takes the place of the cheerful variety of the living room. We find wrought-iron fender

washstand. It also appears in the pretty flowered cretonne that drapes the windows, between which, by the way, is a long pier-glass, which, under the old régime, used to occupy a similar place in the drawing-room—but the gilt frame is now bereft of its finery and is painted light buff like the wood-work. The wardrobe and dressing-table are of mahogany with brass fittings, and the latter has a cover of light gray blue silk of Oriental design, setting off to advantage an attractive array of silver toilet articles. The bedstead is of plain brass rods and is without canopy and drapery of any kind; it is covered with a dainty, old-fashioned eider-down quilt—the blue silk half seen through the open lace cover. There is a lounge invitingly placed at the foot of the bed, facing the open, brass-fitted fireplace. The chairs are of wicker. From the gilt picture rail, which connects

hold kettle and pannikins, which convenient contrivance, simple as it is, having to be made to order, cost more than the most elaborate fireplace in the house. Over the mantel-shelf is a large, framed "Braun photograph" of Raphael's Madonna and Child—the Baby's first Christmas present from her father. The other pictures are the colored supplements of *The Graphic* and *The Illustrated London News*, neatly glazed, just as they are to be seen in thousands of nurseries throughout the land, from that of Mr. W. K. Vanderbilt to the humblest in the city; and where can you find prettier and more homelike pictures for the children to live with? With mention of the neat, parti-colored ingrain carpet and the reversible pink cretonne curtains, we must take our leave of our little hostess of the nursery, and of her most favored and happy home.

in wood, enamelled or painted and gilt. The mantel should be of marble, and yellow Sienna or pink African marble would be most suitable. The chairs are upholstered in damask, probably with some gold or silver thread running through it; but old tapestry or good painted tapestry would be appropriate. If the latter be used, a conventional design like that in the illustration should be adhered to.

The carved escutcheon on the door, as well as all the other carving about the door, should be done in the solid, not applied. This, indeed, is a general rule; but if not strictly followed elsewhere, the fault may escape detection. On the door, however, it is sure to be perceived. We do not advise the copying of the little allegorical figure painted on thin escutcheon. A pretty floral design would look better and would be quite in style;



SECOND VIEW OF THE DRAWING-ROOM IN A REMODELLED NEW YORK HOUSE.

the frieze and the wall proper, hang several "Braun photographs" from the old masters, with the Madonna and Child as the favorite subject. Hanging book-shelves hold a few favorite volumes, and the pervading sentiment in the room of a refined feminine personality is further marked by family photographs and various agreeable trifles endeared by association.

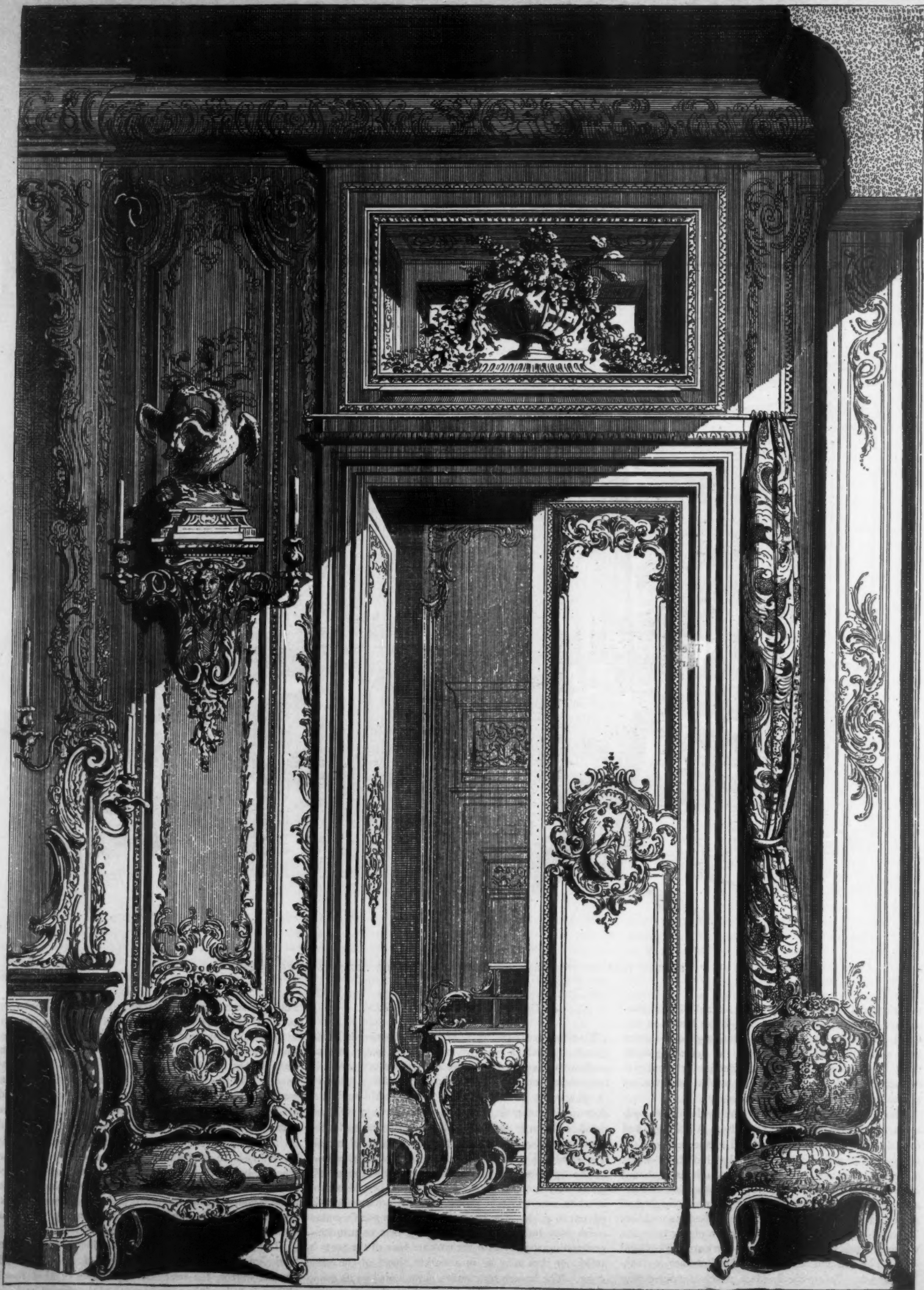
Above is another large and prettily furnished bedroom, with dressing-room en suite. Adjoining, and over the library, is the nursery, and connected with it is a large and luxurious bath-room like that down-stairs. To what better use could one put that odious cupboard called a "hall-room?" The nursery is the pink of neatness, and is light in its scheme of color and bright and pretty, as the abode of the little ones always should be. The wall-paper has a chintz-like design of tiny bouquets of flowers, and the frieze and wood-work are painted light buff. The bed and other simple furniture are of clean-looking ash. Before the fireplace, which is painted olive green, is a high wire fender, and there is a serviceable English, iron nursery grate, with a hob on each side to

LOUIS QUINZE DECORATION.

THE design for treatment of an antechamber in Louis Quinze style which we give on the next page, in connection with our series on the French historic styles, is magnificent enough to be appropriate for a salon or drawing-room in any modern house. Although the doorway is the main feature in the engraving, sufficient detail is shown to suggest a scheme of decoration for the entire room, or, for that matter, for a suite of rooms. The cornice is shown in section, over the window casing, at the right, and in perspective across the top of the plate. Like most of the wood-work, it had best be treated in white, cream or pale yellow, and the ornaments picked out in gold. The backgrounds of the panels underneath may be in a pale pearly gray, lilac or turquoise, contrasting slightly with the warmer tone of the parts in relief; or they may be in a darker shade of the same color. The branch for candles, surmounted by its group of doves, should be in gilt bronze. Any other appropriate group might be substituted. The mirror frame may be

but the flowers must be treated in the conventional way peculiar to the period. We have given many examples in *The Art Amateur*. The over door compartment in our illustration is open and is occupied by a carved urn and flowers. It is not desirable to copy this arrangement. The framework of the part may be filled with a panel treated like the panels of the wall, or the vase and its load of blossoms may be painted on it. In the latter case, we would recommend that the subject be painted in a single tint, not with a full palette. The portière is in damask, to correspond with the coverings of the chairs; but such correspondence is not absolutely necessary, if the same general tone be maintained. This tone, again, need not be similar to that of the wood-work, but should not be much darker nor any lighter. The window curtains may be of the same material.

The glimpse which is given of the further room shows a design for an elegant table bureau of the period and, in the mirror, the over-door decoration of that room. There is little of the extravagance of the rococo style in this design, which represents the best taste of its period.



ANTECHAMBER DECORATION IN LOUIS QUINZE STYLE.

(SEE PAGE 15.)

The flowing scrolls do not overcharge the wall surfaces nor materially weaken the main lines of the construction, while they give a decided air of elegant gayety to the ensemble. It is therefore highly suitable for a room in which cultivated people meet to amuse one another.

A ROYAL TOILET SERVICE.

THE toilet service in silver gilt illustrated herewith, which was given to the Princess Letitia Bonaparte by some of her friends, on the occasion of her recent marriage to the Prince Amedeus of Savoy, is spoken of by French art journals as a triumph of the goldsmith's art, especially when the short time given for the designing and completion of the work is considered. This was but five weeks; truly, very short notice. It imposed on the makers, Messrs. Bapst & Falize, the necessity of adopting, from the start, a style the known principles of which would save time that might be lost in experiments were the design to be in the fullest sense original. The style chosen is that of the period of Louis XV. It was also made obligatory that the arms and initials of the princess should figure on each piece. arms, which include the Imperial Eagle, do not nonize easily with rococo decoration; nevertheless they have been introduced with success.

The service is composed of ten pieces, all in silver, worked in the mass. The gilding was determined on against the advice of Mr. Falize, the designer. The mirror frame is composed at the sides of foliated scrolls in the rococo taste; at the bottom is the eagle with a garland of oak leaves; at the top is the royal crown of Italy on a shield bearing the initials of the princess. From this shield depend two delicately wrought garlands of flowers, which are caught up by the scrolls at the sides. Two branches for candles, each for three lights, accompany the mirror. Four boxes, two tall and round and two oblong, are decorated in repoussé. Their covers are surmounted by the Italian crown and by branches of myrtle. There are two shallow trays which, with a receptacle for flowers, complete the set. The table has been copied from one of the period, is now in the bureau of the Department of Finance at Paris.

OF real alabaster a distinction is made, commercially, between the Oriental and the common. The former comes mainly from Asia Minor, and has a fine texture,

taking a high polish, and, whether white or colored, is purer than the common or European sort. The latter is found in several parts of France and Germany, and in the Campagna of Rome. The colored sorts are usually striped or ribbon-marked with brown and yellow. It is just now out of fashion; but nevertheless looks very well when combined with gilt bronze in clocks, lampshades and other small objects. Its being very easy to carve should recommend it to amateurs. Our Mexican onyx, now coming so much into use for interior decoration, is but a variety of alabaster, but it is harder, more

or aluminium rather than with gold. The throne of Louis XIV. was of silvered wood. The process in the decoration is exactly similar to that of gilding.

THE word "sconce" comes to us from the Latin "ob-sconcia," anciently applied to a dark lantern. The difference between the ancient "esconse" or "sconsette" and the lantern, was merely that the latter had a glass, or was perforated to allow the light to issue at all times, while in the former the light was shut in by a plaque of metal or ivory, which was drawn back only when the light was needed. These little dark lanterns often took the place of chamber candlesticks, and were made of the richest materials, as of silver gilt, and beautifully wrought. The sconce, as we know it, was originally a dark lantern with its door or shelter taken away.

THE mahogany of Hayti is said to be the best. It comes from near Saint Domingo. Its color is bright, its fibre fine and close. Cuban mahogany is heavy, but has a large fibre which makes it easier to work, but it is less decorative. The wood which comes

from Honduras and Yucatan is considered of inferior quality. It is light, coarse, of a pale red, sometimes yellowish, and never takes the fine color which Haytian mahogany acquires with age. Mahogany is priced, in the rough, not alone according to the place of its growth, but largely by the markings which it shows, and which vary in different parts of the same tree. Plain mahogany, without markings, is the cheapest. Next comes the veined sort, then the flambé, moiré, spotted, striped and branching. The richest markings are found at the junction of the trunk and principal branches, which is, so to speak, the prime cut of the tree.



SILVER-GILT TOILET SERVICE, IN LOUIS QUINZE STYLE.

RECENTLY PRESENTED TO PRINCESS LETITIA BONAPARTE ON HER MARRIAGE.



SILVER-GILT TOILET CANDELABRUM.

(SEE PLATE ABOVE.)



SILVER-GILT TOILET ACCESSORIES.

(SEE PLATE ABOVE.)

PRACTICAL WOOD-CARVING AND DESIGNING.

IX.

THE amateur wood-carver will not be likely to commence his second job before discovering that designing is more difficult than carving. Any one with hands, eyes and a few tools, may, with patience, do creditable work in wood-cutting, but to make original and appropriate designs for the various parts of even a simple piece of cabinet work, so that they shall be satisfactory to the possessor a year hence, or that may be submitted to an intelligent critic, with confidence

transparent, and, though more variegated, still, less beautifully marked than Oriental alabaster.

WHEN lamps came into fashion in France at the end of the last century, it was some time before any one thought of adapting the candle shade to them, and Mme. de Genlis writes that the lamps were having a bad effect on people's eyes on that account. The first attempt to remedy this want was to make as near an approach to the candle and its holder and shade as possible. The lamp was elongated and shaped so as to look like a candle. It was mounted in a socket attached by a movable ring to an upright rod, just as was then customary with candles. The shade was attached to another ring. This is evidently the origin of our students' lamp. The shades were sometimes beautifully ornamented. The Princesse de Trivulce (1758) had a lampshade of Saxony porcelain mounted in branched work in ormolu with flowers in porcelain, a charming idea, and one worthy of imitation by our manufacturers. From the first, all the materials now used were in demand for lamp-shades—metal, paper, porcelain and opaque glass, excepting those in silk and lace, which are an invention of our times. The latest thing, mechanically, in lamp-shades, is one which is hinged to its support, and can be turned up, if required, to serve as a reflector.

SILVERING was anciently used almost as often as gilding on wood, and at the present day it is again occasionally so used. The mouldings, carvings, etc., of the wood-work in rooms treated in the very light key of color now fashionable, in cream color, celadon, and other pale tints, are, perhaps, preferably picked out with silver

that the work will not excite a smile of pity, is, in truth, no easy task. Making studies from nature, and constant observation of the designs of others, with diligent practice, will alone overcome the difficulty. The student needs to be cautioned to avoid

designs that are untrue to nature, or to traditional art forms; to ignore designs that are opposed to common sense, or designs that are weak, trivial, or absurd. His only safety is in copying from the unfailing storehouse of nature, and available designs from this source are only to be secured by observation and the most careful drawing.

When the forms and the growth of leaves, buds and blossoms are obtained, it then becomes important to make the most effective use of them by proper disposition and treatment. In designing as simple a matter as a line of rosettes, they may, even if correctly drawn and modelled, be employed with greater or less effect, as is shown in the accompanying illustration.

A good rule of decoration is to make the most of your space; to use, for example, a small rosette, or leaf, when the space to be filled admits of a larger one, or to cut weak or diminutive ornament, when richer and more effective may be employed with little additional labor, is poor designing and misspent effort. A vertical band of overlapping leaves filling a space, say, an inch wide, may in like manner be arranged to present a more or less effective design, according to the size and disposition of the leaves, as shown by the different bands opposite.

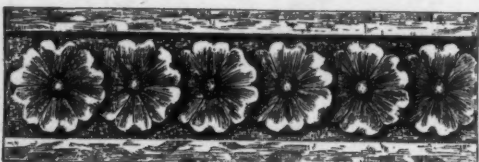
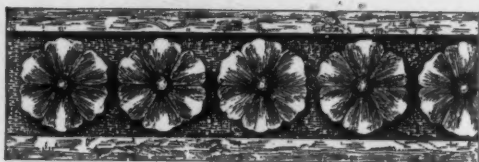
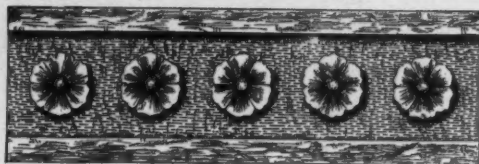
Rosettes may, as a rule, be appropriately used for either horizontal or vertical lines of decoration, while leaves which have a base and tip must be arranged with reference to the horizontal or vertical direction of the band they are employed to decorate.

In cutting bands of ornament varied effects are produced

by the manner in which the lowering is done. The usual way with a learner is to lower vertically from the edge; a softer and more pleasing effect, however, is produced by sometimes bevelling or hollowing the edge, as shown in the figure in the next column.

In the treatment of a line of rosettes, an additional effect is produced, if, instead of stamping over the entire background, the rosette is allowed to rest on a stamped band somewhat narrower than the diameter of the flowers, leaving the margin on each side of the lowered space unstamped and smooth.

While it is essential to effective decoration that the



HORIZONTAL OR VERTICAL BANDS OF ORNAMENT.
BY BENN PITMAN.

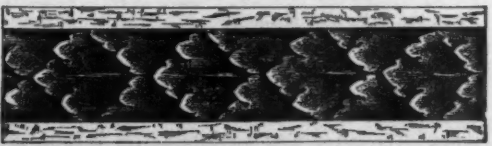
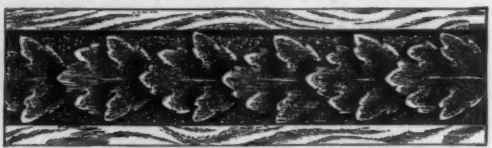
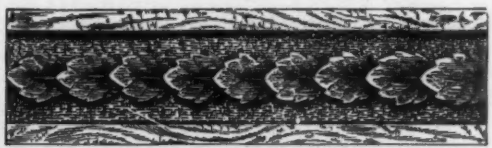
SHOWING MORE OR LESS EFFECTIVE TREATMENT OF A ROSETTE.

designs should be good, it is equally important that they should be appropriately used. The position a design is to occupy, and the amount of space to be covered, are always essentials to be considered. The best decoration may be rendered absurd if inappropriately used; in like manner, a design which would be admirable when



METHODS OF LOWERING A BAND OF DECORATION.

of a given size, and used in a certain position, might be very objectionable if much enlarged or reduced, or inappropriately employed as to position. The art student cannot be too earnestly advised to use intelligent common sense in designing as well as in the employment of decoration. Under all circumstances he should scrupulously



HORIZONTAL OR VERTICAL BANDS OF ORNAMENT.
BY BENN PITMAN.

avoid designs that are trivial and meaningless, or that do not illustrate some form or fact in nature, or that are not rendered interesting by historical or traditional association. Nondescript forms do not make decoration, and cannot, by any possibility, be made interesting. Adornment, worthy of the name, can be obtained only at the cost of study and intelligent effort. The ob-

ject of decoration is to give interest and added value to the object decorated; if it fails to do this, it is best to omit it.

There are four main sources of study and inspiration open to the student of decorative art. First, classic or traditional art forms, from Egyptian, Grecian, Roman, Romanesque, Saracenic, Celtic and Gothic work. Another source on which a certain class of decorators seem mainly to rely is French and Italian Renaissance of the fifteenth and sixteenth centuries. It consists, mainly, of ingenious, symmetrical absurdities, and human, animal and foliated extravagances, that the decorator of the future—we could hope of the present—will despise and avoid. Another wide field is open for study and use in artificial forms, mainly derived from architectural features and geometrical forms. Lastly, in the order here given, but primarily in importance, are natural forms realistically used, or more or less conventionalized, as the space they are to occupy is more or less circumscribed. It seems self-evident that realistic designs are alone worthy of adoption in panel decoration, or for the adornment of the principal spaces of any given piece of work.

For conventional lines of ornament, and for subordinate panel spaces, there is one style of decoration which is, in our opinion, more admirable than any other, and is one which we feel assured will grow in the estimation of the art student in proportion as he becomes acquainted with its variety and intrinsic worth, namely, the Gothic. It is not easy to convey those impressions which come best from travel and experience, but the young amateur who aims at excellence and originality, may be assured that he cannot afford to ignore the diaper, tracery and varied lines of decoration characteristic of Gothic work. It is a style of decoration peculiarly restful; it forms an admirable contrast to the life and vigor of natural decoration; it never tires, and is always suggestive of the wonderful religious structures of mediæval Europe, than which the world of art has nothing more imposing and beautiful. BENN PITMAN.



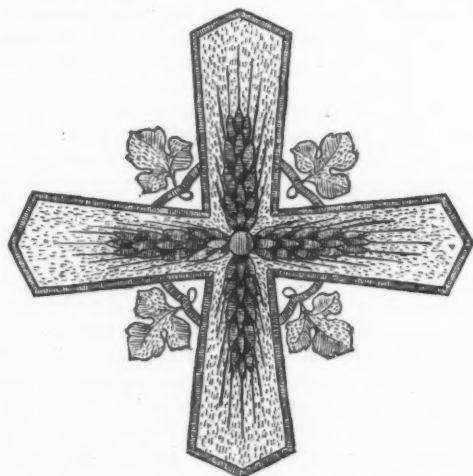
VERTICAL BAND FOR WOOD-CARVING. BY BENN PITMAN.

The Needle.

CROSSES FOR EMBROIDERY ON LINEN.

THE different kinds of stitches to be used in these crosses, intended to be embroidered on linen, are generally indicated in the designs; but a few directions as to the manner of working may be necessary. In the two shorter crosses the borders are worked with satin-stitch after having been run lengthwise twice, the body of the crosses being filled in rather solidly with seed-stitch. As in the cross given in *The Art Amateur* last month, the kernels of wheat are filled so that the roundest part of each is toward the outer end; the beard is in fine stem-stitch worked over one thread. The grape leaves should be flat, having little or no filling. All single lines are to be worked in stem-stitch over one thread, using fine or coarse cotton, according to the delicacy or boldness of the line. In the uppermost design the outline of the cross should be heavy; the trefoil ornamentation and the monogram should be worked solidly over the same depth of filling, not being too flat. In the last example the seed-stitch must be rather delicate, so as not to detract from the clearness of the scroll, or it may be left out of the cross itself and worked in the spaces enclosed by the angles of the cross and the circle. The other two crosses will also do for silk embroidery, as on stoles.

THE design for the piano stool given as one of the supplement sheets this month would be best done on leather—brown morocco, let us say—the design being traced in gold thread. If this is too formidable a work to undertake, it may be done on chamois with gold



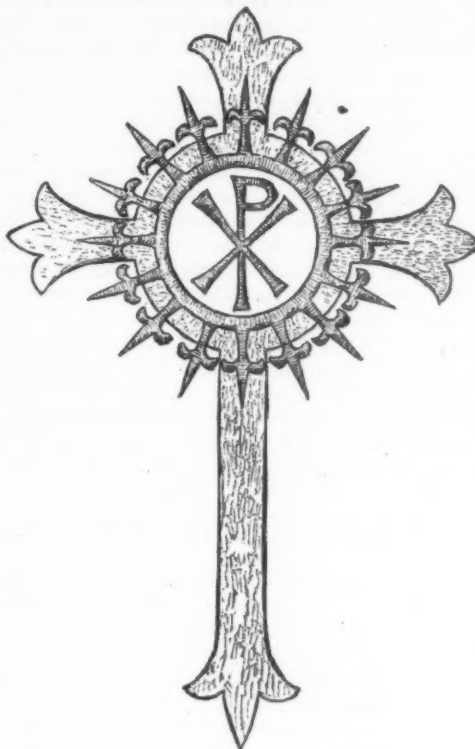
thread, or on brown or on any other tint of satin desired. But in any case use gold thread. Chamois is in greater demand than ever for decorative novelties. For foot-stools cherry is mostly used for the wood-work, and the cushion is fastened on by cords. The leather is used for the top, the other side being of silk. One such, seen recently, made of chamois, with a back of red silk, had two disks outlined in gold thread; the centres were stained dark red and dark green, and in each was a huge-petalled flower with long leaves.

THESE are outlined in gold thread, and within the petals are stained greenish olive and red respectively, in harmony with the tint of the disks. The two large figures make part of a decoration that extends outside. This consists of long lily-shaped leaves, which are outlined in gold thread and stained in shaded olives and reds. Such a footstool is new and in excellent taste.

ANOTHER cushion of chamois, intended for a large library chair, was also backed with a reddish silk. The reverse part plays an important part in the scheme, as it extends half way up the side, where a cord conceals the joining. The decoration in this case was a large all-over design, outlined in gold thread, with the chrysanthemum for a motive, the splendid Japanese variety, in tints of red and yellow, with long, curving petals, being used. They were outlined in gold thread, and the colors were stained in clever imitation of the flower. The foliage was outlined and faintly stained with suggestions of green and brown.

OUTLINING in heavy cords is being done a good

deal. It is done largely on sofa pillows, in designs of gold, silver and colored silk cords—which, although effective, must be very uncomfortable if the cushions are seriously put to use. One of these was of delicate pink Chinese silk, had a large, open petalled design outlined with silver cord, the veining inside being done with silver wire. For bold designs of this sort there are central metallic ornaments sold ready for application. Another sofa pillow of Chinese silk was white, with the design outlined in gold cord, the centres and veining



being also in gold. It is to be observed that as the holidays approach, a good deal of the work displayed is showy and effective, but does not call for much work. For this reason painting is frequently substituted for embroidery. It is somewhat with this in view that we give among our supplements this month the exquisite rose design for a cushion by Mrs. Florence King; although such a design calls for the amateur artist's best efforts. Suggestions for its treatment are given on another page.

A CHAPTER might be written on fringes and tassels.



They are so much used that anything which will permit of their introduction seems unfinished without them. They have the air of being home-made, although they are sold ready for use. But they can be very well made at home. For example, some curtains of gray cotton velvet have for their only ornament pale blue tassels in groups of three. Now these tassels are made of heavy blue silk cord, and consist of three pieces about a quarter of a yard long. At the top they are fringed down an inch and a half and lightly tied together just below,

which makes a head. Each piece is then fringed at the other end and tied separately with gold thread, threads of gold being inserted in the fringed-out piece. These hang down the curtain, on the velvet, about two inches from the edge. Tassels of something the same sort are made of tinsel skeins, put up as floss, with colored silk tassels fastened where the skein doubles. These also get their relief against the fabric they decorate.

AT Versailles in the last century embroidery in relief was carried to the highest pitch of extravagance. Here, in the King's apartments, were friezes in which the ornaments, scrolls and masks were copied exactly from models furnished in wax or in plaster by a sculptor. In this work, the principal reliefs were imitated by means of several layers of card-board, cut to the required shape. The embroidery was done piece by piece, the lesser reliefs being given by under couches of heavy thread or cords. Being cut apart, these pieces when finished were stretched over the card-board framework and glued in place. In the throne-room there were of this sort of work eight pieces of wall hangings, in each of which was figured an ornamental pavilion in gold, under which appeared different figures, representing attributes of Peace, the draperies in silver, gold and chenille, and the flesh in dull silver appliqué. On each side of the throne was a caryatid fifteen feet high. These were in full relief, and were made up like the other reliefs, but of cloth instead of card-board, which allowed of their being finished with heavy gold thread laid flat in the direction of the muscles and sewn with waxed silk.

A STYLE of embroidery which has fallen completely into disuse, because of its cost, but which might be revived with splendid effect for the richest parts of Renaissance



borders and the like, was that known in France as "or hué," or clouded gold. After the design was traced on the material, the entire surface of the latter was thickly covered with gold spangles, so thickly that it was necessary to lift them with the point of the needle to discover the traced outline. This was followed with a fine silk thread, passing over the spangles; and then the shading was done with silk thread of various colors, using the gold throughout for the light. Thus, in the darker parts of the design the gold nearly disappeared under the silk, while in the lighter the silk threads crossing it were both few and fine. The fullest effect was given to local color in the shadows by this means, while the lights tended naturally toward monochrome, a system which may give rise to surprisingly strong and beautiful results. It is, of course, applicable to every metallic ground, no matter how obtained.

OF several ways of using gold thread in embroidery, so as to vary its aspect, the following are the most common: In "passé" work, the thread is run through the stuff, back and forth, either so as to leave spaces equal to the stitches on each side or keeping the stitches very close together on the right side of the stuff, with correspondingly small intervals between. "Gaufre" is done by laying down at regular distances apart either light or heavy cords, which are afterward covered, as well as the stuff between, with gold thread. It is used mostly to imitate mouldings in frames for medallions and in scrolls of an architectural sort. The gold thread is sometimes applied so as to imitate basket-work. The most costly species of embroidery, as to the materials, is in gold needlework on gold cloth.

Amateur Photography.

INDOOR PORTRAITURE.



UST now, with the advent of winter, outdoor work with the camera practically comes to a standstill, and the amateur performer turns his attention to indoor work. Usually he becomes infected with the portrait craze, and makes many attempts to obtain "speaking likenesses" of the members of the family circle, most of which are probably dismal failures.

Much experience and many failures have taught me that it is possible to produce indoor portraits which need no apology. Some preliminary difficulties of lighting must first be mastered. This done, a fascinating field is opened up which will yield a rich harvest to him who tills it diligently.

The room best suited for an improvised studio is one on the upper floor and on the light side of the house. It should be of fairly good dimensions, with a large window in the middle of the side wall. If there are other windows in the room, they must be darkened. The shade of the operating window is rolled up as far as possible, and the light excluded from the lower sash. For dark complexions a muslin screen will give better lighting than one of more opaque material, and if the room is on the shaded side of the house the muslin screen will generally obstruct sufficient light. Sunlight must not be allowed to fall on the sitter. The posing chair is placed about two feet from the window, and generally far enough back to bring the knees of the sitter about opposite the side of the window. The background is placed far enough behind the sitter to prevent the shadow falling on it.

The place for the camera is immediately in front of the sitter, with the tripod raised sufficiently to bring the base board on a level with the top of the head. The camera is tilted until the whole face is below the centre of the ground glass. An examination of the image thrown on the ground glass will show that the lighting is very similar to that from a skylight—that is, the light is strongest on the hair and falls across the face at an angle of about forty-five degrees, passing diagonally across the face from the side of the forehead toward the window to the opposite lower side of the face.

It will probably be found that the shadows on the side of the face opposite the light are too heavy. They may be lightened by placing a reflecting screen of some white material on the shaded side of the sitter and not nearer than three feet. Too great a quantity of reflected light must be avoided, or flatness will be the result. The shadows are to be softly illuminated, not obliterated. The reflecting screen must be so placed as not to be reflected in the eye of the sitter.

In cases of dark clothing or drapery it will be found sufficient to obstruct the light in the lower sash, just opposite the face, allowing it to pass through below to light up the clothing. If the light passing through the upper sash seems too bright or produces harsh effects and crude contrasts, it may be softened down by stretching a screen of cheese-cloth or similar material across the sash.

Varying effects of lighting are produced by changing the sitter's position. Posing and the arrangement of draperies and other accessories are best left to individual taste.

Many little modifications, often producing charming and unexpected results, will suggest themselves as practice begets confidence.

The exposure should be from three to six times as long as in outdoor work, and the developer should be comparatively weak in pyro to secure soft, harmonious negatives. In a good, strong light, and using quick plates with as large a stop as would give good definition, I have often secured charming studies of children's heads with an exposure of one second. Dark clothing and drapery necessarily lengthen the exposure.

A few simple hints on posing may be helpful to those whose experience in portrait work is limited. The chin must be kept well up and the face line perpendicular. The eyes should always follow the direction of the face, and all contorted positions are to be avoided. For a three-quarter face the body should be square with the

camera. For a full face the body should be turned slightly toward the window. In a profile the shoulder, chest or back may be toward the camera, as preferred, and the face may be turned toward or away from the window, according to the effect wanted. In three-quarter faces the light may fall either on the small or larger side, as preferred.

If possible, secure a good patient model and study the effects of various poses, and above all things be patient, cheerful and expeditious, especially with the little ones.

If the amateur "goes in" for much portrait work with a view camera, he will find the tripod legs a great hindrance to that promptness of action which is so essential to success. The ordinary tripod legs do not lend themselves readily to speedy changes of the camera, and the delay thus caused is fatal to the serenity of the sitter. A very simple expedient for overcoming this difficulty is to have a carpenter construct a wooden triangle of one-inch stuff. Each side is three inches wide and three feet long, and they are put together with half lap joints. A revolving bureau caster is screwed in each corner on the bottom, and holes are bored partly through the wood at each corner on the top. The tripod legs are placed in these holes, with the result that the camera is easily and quickly shifted from one position to another, with no necessity of a new adjustment of the legs for each change. This simple piece of apparatus will also be found extremely convenient when taking interiors, as it greatly simplifies the sometimes tedious operation of getting the camera in the best position. W. H. B.

VALUABLE USES FOR BROMIDE PAPER.

MANY are the applications of bromide paper, not the least valuable of which is the aid it gives to the reproduction of valuable but imperfect negatives, of which there is usually a goodly number in the amateur's collection. Thin negatives, which are useless for silver or platinum printing, easily give beautiful and strong prints on bromide paper by giving short exposures to a weak light, eight to ten seconds' exposure to a kerosene light at a distance of one foot being about right. If the bromide print is faulty it may be touched up with a lead pencil, stump or chalk to any extent, and when thus improved a negative may be made from it in the camera of any size desired and of any required strength. A little practice will enable any one to produce very fine effects with ease. Clouds can be stumped in, lines corrected, spots can be removed with an eraser or concealed beneath a coating of chalk and objectionable features softened down. In some cases I have found it advantageous to get an enlarged print on bromide paper, and after touching it up to make a reduced negative from it. By this means much of the coarseness of the retouching is removed and far better results produced.

Another interesting and valuable application of bromide paper is found in the enlarged reproduction of odd bits selected from large negatives.

Many an amateur working the larger sizes of plates has often been disappointed to find that many of his large negatives failed to give picturesque prints, while at the same time containing bits which if isolated from the rest of the picture would give pleasing pictures. A contact print obtained by masking the undesirable portions of the negative will probably be too small to satisfy the grasping ambition of our amateur.

Little difficulty will be found in obtaining enlarged prints of these bits on bromide paper. A short focus lens, an extension front to the camera and a source of light are all the essentials. In my own practice I use a wide angle lens of four-inch focus, a cone extension made of thin wood fitting into the front board of the camera and an argand lamp enclosed in a wooden box. In one side of the box an opening is cut somewhat smaller than the plates I use; a piece of finely ground glass is fastened in front of this opening, and the negative to be enlarged being placed a few inches in front of the ground glass the camera is placed on the table and the portion of the negative to be enlarged is brought to the desired size on the ground glass and sharply focussed. The sheet of bromide paper is placed in a film carrier or pasted smoothly by the edges to a sheet of glass placed in the dark slide, and the exposure, which is somewhat long, is made as usual. A little practice will enable one to appreciate the length of exposure necessary for negatives of varying degrees of density.

Both of these applications of bromide paper present pleasant occupation for the long winter evenings when

outside work is at a standstill, and with the exercise of a little taste and skill some very charming pictures are easily obtained. W. H. B.

THE PHOTO-ENGRAVING PROCESSES.

II.—ZINCOGRAPHY (CONCLUDED).

THE former article of this series treated only of the engraving of line work, suitable for the stypographic reproductions of drawings and engravings, and sufficiently explicit instructions were given to enable the beginner to produce engraved plates of line or stippled work.

When, however, it is a question of producing engraved plates to render half tones, the problem becomes somewhat more complicated, by the necessity that exists of breaking up the continuous tone gradations of a negative taken direct from nature, from an oil-painting or a water-color, into gradations of cross lines or dots, in order to produce a half-tone block capable of holding and rendering the ink well. Much ingenuity has been displayed in the solution of the problem, and many patents have been taken out for methods of imparting the necessary grain to the blocks.

One very effective and simple method, and one which has the very great advantage of producing negatives from negatives, and positives from positives, is the powder or dusting-on process, which has so great a practical value that a description of it is here given.

Cleaned and polished glass plates are coated with a mixture made by dissolving 150 grains of pure white gum-arabic, 460 grains of glucose, 31 grains of sugar, and 8 grains of strained honey in 3½ ounces of water and adding to the solution 5 drachms of a freshly made saturated solution of bichromate of ammonia. The solution is well filtered and used immediately. The plates are coated, dried by gentle heat and exposed as usual, care being taken that the rays of light strike the negative at right angles. The image is developed by sifting powdered graphite over the film, using a No. 100 sieve. Those parts of the plate which have not been exposed to light are hygroscopic and retain the powder. After the first dusting all excess of powder is removed with a soft brush, extreme care being taken not to disturb the grains of powder which adhere to the lines of the image. The plate is again powdered. The operations of powdering and dusting are to be repeated until the image is fully developed. The result will be a grained negative, the particles of adhering graphite serving to break up the continuous gradations of the original negative.

In order to remove the yellow tinge, due to the presence of the bichromate, the plate is immersed in a bath made by adding 5 drachms of a saturated solution of alum to 3½ ounces of alcohol. Besides dissolving out the bichromate, this bath coagulates or hardens the film and fixes the powder.

Plates prepared as above are used to produce the plate which is to be etched.

A second method of more frequent application is to reproduce the original negative or to photograph the painting through a screen of finely ruled lines, either crossed or parallel. These screens, or reticulators, as they are called, are made by photographing a large sheet of fine white paper free from marks and spots, ruled with very fine lines, 100 to 150 lines to the inch. The negatives are made by the wet collodion or the gelatino-chloride process, and must be opaque in the ground and clear glass in the lines. Screens of various degrees of fineness are made in order to suit the different classes of negatives likely to be employed, and after being varnished with a hard, well-filtered, negative varnish they are ready for use.

As all relief processes require a reversed negative to produce the block, a transparency from the original negative must first be obtained either by the collodion or the gelatino-chloride processes. In either case the lines of the positive must be perfectly opaque and the lights clear glass in order to secure the best results.

This positive is reproduced in the camera, and in order to impart the necessary grain, the reticulator is placed, as before, in front of the dark slide or behind the positive. In the latter case greater care must be taken with the focussing.

In order to obtain a reversed negative it is necessary to steep the film from the glass after development or fixing, an operation which presents no difficulty if collodion or process gelatine plates are used, or to mount the lens in a box in which, and behind the lens, a mirror is fixed at an angle of 45 degrees. This reverses the

image, and where much work is to be done it is far the most expeditious method.

For small, experimental work the image may be reversed by placing the sensitive plate in the dark slide with the film toward the back of the slide, thus exposing through the glass. Care must be taken when focussing to make the necessary correction for the thickness of the glass.

The grain may also be produced by chemical means. If a film of bichromatized gelatine or a gelatino-bromide plate is after exposure, development and thorough washing soaked for half an hour in twenty ounces of water to which one drachm of sulphuric acid has been added, then well washed and placed for thirty minutes in a saturated solution of alum, and after thorough washing placed in water heated to 95 degrees until the film presents a uniformly matt surface, and finally plunged into cold water, a finely grained surface will be imparted. The character of the grain may be varied by adding citric, tartaric, nitric or other acids to the acid mixture given above, or by varying the time of contact.

In the first article of this series a mechanical method of imparting a grained surface to the zinc block was described. This grain must not be confounded with the printing grain spoken of above. It has nothing to do with the ink-holding capacity of the plate. Its only purpose is to impart a slight tooth to the surface of the plate in order that the sensitive solution may flow evenly over it. It may be produced by placing the plate in the etching tray partly filled with water to which nitric acid has been added in the proportion of one drachm of acid to each quart of water, one ounce of alum being dissolved in each quart. The tray is rocked until the surface of the plate presents a fine matt appearance; it is then removed and washed under the tap, gently using a fine sponge to remove the scum formed by the acid. The surface, although matt, should be perfectly smooth, and its color a pearly gray. If the surface is rough, the acid bath is too strong, and if the color is a slaty blue more alum must be added.

An important detail inadvertently omitted in the former article should be mentioned here—not because it is absolutely essential to success, but because it adds greatly to the certainty of the process and facilitates the preliminary inking-up of the plate previous to the first etching. After the development is completed, the plate is to be dried, slightly warmed, and when cool a solution of gum and gall-nuts in an earthenware dish and adding twelve ounces of water. The mixture is brought to a boil and then allowed to simmer for six hours, the vessel being covered. When the solution is cool, it is filtered, and the proper quantity is added to the gum solution. The purpose of this solution is to close the pores of the metal and so render it active to the ink.

After the application of the gum, the plate is inked up until the image is intensely black, when it is dusted over with very finely powdered resin, a camel's-hair brush or a very fine-meshed sieve being used. After being brushed over with a soft damp sponge, it is placed for one minute in a very weak acid bath, just strong enough to be perceptible to the taste. The purpose of this preliminary etching is simply to remove any traces of gum or dirt, which would prevent the shellac varnish from sticking to the metal. The plate is then dried with gentle heat, and the back, edges, margins and open spaces of white are protected from the action of the acid by a coating of shellac varnish, as already described.

The plate is now ready for the etching, which in the case of relief-etching is so delicate an operation for the tyro that a few additional remarks are given in order to prevent, as far as possible, all chances of failure.

The first etching is the most important, for it will be found that sharp lines will not be produced unless sufficient depth is attained in the first etching. Too great a quantity of acid must be avoided. It is better to begin with a weak bath and to strengthen it if the action is too slow. The tray must be kept constantly rocking, and the etching is to be continued until the application of the finger nail to the inside of the margin protected by the varnish shows that a depth equal to the thickness of a visiting card has been attained.

As soon as the first etching has reached sufficient depth, the plate is washed under the tap, the scum left by the acid being removed with a soft sponge. The plate is then slightly warmed, cooled and the gum solu-

tion applied as before. When dry, the surface is gently rubbed with a damp soft sponge; all surface water is removed and the plate inked up with the leather roller. As soon as dry, it is given a liberal coating of resin, care being taken to cover the sides of the lines. All superfluous powder is removed with a brush and the broad whites cleaned with a sponge.

For the second etching the bath is strengthened by the addition of a little acid and the plate etched for ten minutes. The plate is washed as before, and if the etching bath was sufficiently strong, the lines will be bare below the ink; if they are not, the bath must be strengthened and the plate again etched for five or ten minutes.

The subsequent etchings have been sufficiently described already, and we may therefore dismiss the subject of relief etching with the hope that the instructions here given will prove sufficient to enable the experimenter to work intelligently. There is much which cannot well be taught in writing, and the tyro would do well to witness the etching of a block by a practical workman. There are no secrets about the process, but there are many little dodges known to the skilful workman which cannot easily be given in a magazine article, but which are easily learned from a practical etcher. Indeed, many of them come naturally enough to the intelligent tyro whose fingers are not all thumbs.

After what has been said, the albumen and the gelatine processes are quickly described. But these will have to be considered in my next paper. W. H. B.

PHOTOGRAPHIC CHRISTMAS CARDS.

WHY should we who write with light hesitate to call upon our cameras to aid us in sending to distant friends the season's good wishes? Why not develop a merry Christmas by the red lantern and let the world know that we, amateurs, are not totally dependent on shop-cards? In the first place, let us avoid the shop-look of professional finish and shoe-polish gloss. Of course the technique must be good, but the style of mounting prints will be more satisfactory if mechanical exactness is disregarded. For instance, leave the edges of the mount serrated, and when possible use parchment rather than card-board. I like bromide paper better than albumen, and in some cases prefer "blue" to either.

If titles, inscriptions or verses or bars of music are used, trace them on the film side of the negative, backward; or else write plainly on a piece of paper, and place it scroll fashion cross-wise in the view, and photograph it with the other accessories. Do not introduce a great number of ideas into one small 5 x 8 design, but remember good composition should not suggest the contents of one's rag bag. If you are so fortunate as to have originated, bought or borrowed a single thought for your card, bring it out as clearly as possible, and let it be repeated and emphasized on every part of the picture. In musical composition, as the merest tyro in harmony knows, we begin and end on the key-note, and this fact we amateur photographers are too apt to forget.

"I'll tell you a secret."—A boy and girl whispering—heads in profile or less than profile; the lad in knickerbockers or kilts, the lassie in a long checked apron. Mother-Hubbard dresses hide the pretty curves of childish figures, and should be avoided when mammas will allow. Tommy holds a long striped stocking, well stuffed with anything—a horn sticks out of the top—the foot is bulged out of shape by an orange or apple. At their feet place branches of evergreen, and behind them—three feet away, so as not to be too sharply focussed—a screen on which hemlock sprays are pinned. Grotesqueness may be added, if the boy had a string of pop-corn about his neck or some other bit of holiday "goodies"; but the picture will be most agreeable if kept simple.

"I wish you a Merry Christmas."—Pin on your wall the cabinet photograph of your favorite niece or nephew; cover the edges of the card with smilax, and make as large a copy as you can with your camera. This should be done indoors, near a window, with a Carbutt B plate; ten seconds will be a long exposure. Several photographs can be grouped in this way, with any little verse under, in decorative style, about them. The edging of green tracery gives an excellent effect.

"Under the Mistletoe Bough."—The heads of two children with the mystic branch held over them gives the time honored idea here of the Christmas kiss.

The Christmas Fagot.—There is a custom in Devonshire which gives a hint for a Christmas card. The bell-ringers make a huge bundle of sticks, each one contributing his withes, and this is carried into the vicarage and burned on the hearth, while the old men sit about smoking long pipes called churchwardens. There is some superstition associated with the burning of these twigs, but in spite of omens, the ale and pipes bring good cheer. A picture of these fagots with a long pipe or two, with the heads of some of the old ringers themselves, would compose well, I think, for an international Christmas card!

"She is seeking Him now, so they tell me;
All children she loves in His name;
In some child still hoping to find Him,
Though 'twas ages ago that He came."

Babousheka, the old woman who personifies Santa Claus to Russian children—she who eternally wanders over the earth, looking into every cradle, doomed to disappointment always, because she refused long ago to show the Magi the way

when they were journeying from Persia to Bethlehem via Russia—may be easily personified by any one dressed like an ancient dame, perhaps with a pack on her back, usually carrying a broom; for she was sweeping when the Wise Men knocked at her door. Place a child or two in the distance.

"Adestes Fideles."—If one is ambitious after a study from the old masters, a young girl with Madonna-like face and long hair may be posed with a child on her lap. The accessories must of course be few, and hay strewn on the floor will be enough to give the suggestion of the manger and the cattle. Choristers in their cottas and cassocks should be placed singing boy fashion, with open books in their hands.

A Dickens Card.—"A pudding like a speckled cannon-ball, so hard and firm, blazing in half a quarter of ignited brandy and bedight with Christmas holly stuck in the top. Oh! a wonderful pudding!" We have all eaten such an one, and this year let us photograph it, send a 4 x 5 slice to each friend with all the season's good wishes, and "God bless us every one!"

ADELAIDE SKEEL.

New Publications.

RECENT ART BOOKS.

THE CATHEDRALS OF ENGLAND AND WALES is another large and handsome book, issued by E. P. Dutton & Co. As Bishop Potter says in his short preface, "The least devout mind owns the spell of a cathedral," and many travelled Americans will, doubtless, be glad to possess a book full of illustrations of the most famous of the English cathedral churches, and of quaint stories concerning their origin and history. The latter, in this case, are from the pen of Charles Whitley, B.A., and will be found very readable. The large plates, of which there are many, are in colors, a mistake, we think, for such plates look best at a distance. But the still more numerous smaller illustrations, printed in grayish tones, while occasionally lacking in decision, help, with the beautiful type and paper and careful press-work, to make a page which is very pleasant to the eye. We would instance as among the best of these the drawings of Winchester Cathedral and St. Alban's Abbey on page 11; the view of St. Paul's dome on page 52; that of St. Asaph's on page 46, and the Close of Sarum, which decorates a blank page.

MADONNAS BY OLD MASTERS is the title of a large and handsome holiday volume published by Frederick A. Stokes & Brother. It contains photographs of ten paintings of the Madonna by Raphael, Murillo, Guido Reni, Holbein and Correggio, some of them apparently reductions of the excellent photographs of Braun, and others processed from old mezzotints or from crayon drawings. We mention this for the information of Mr. Ripley Hitchcock, whose preface contains a passage which would lead one to think he did not know that these are not exact fac-similes of the originals, without the intervention of another personality. In view of the facts, the passage in question must be said to be misleading. Mr. Hitchcock does help matters by pointing out that "the copper photogravure plate permits the correction with the artist's needle of the imperfections of the mechanical process." Doubtless these imperfections in the present case are numerous; but the etcher's work does not improve them. The cover, in heavy canvas and white and gold, and the general make-up of the book are excellent.

IMPORTANT NEW ETCHINGS, by American artists, is the somewhat vainglorious title of a collection of seven plates, published by Frederick A. Stokes & Brother. These etchings are: "The East River, from Brooklyn," by C. A. Platt; "What O'clock is it?"—two boys blowing dandelions—by J. D. Smillie; "Lucile"—a not very successful female head—by St. John Harper; "Tokens"—a young woman looking at a jar full of peonies—by C. D. Weldon; "Uncle Remus and the Little Boy," by E. W. Kemble; "Sailing Toy Yachts," by Otto H. Bacher; and "A Political Marriage," by J. A. Mitchell, which we noticed when a proof was sent to us a year or so ago. Several plates, though most certainly not "important," are nevertheless agreeable, especially those of Messrs. Platt, Weldon and Mitchell. Mr. Ripley Hitchcock has provided some text to each, and the publishers have done their duty in the way of paper and printing.

NEW ENGLAND ARTISTS is a collection of biographical sketches of painters now living in New England, mostly in Boston, by Frank T. Robinson, and is published by Samuel E. Cassino. The list includes Appleton Brown, J. H. Caliga, Thomas Allen, W. B. Closson, Foxcroft Cole and many others, but does not include some names generally held in greater esteem than any of these. The writer, in a short preface, intimates that some of the painters omitted in the present volume may find a place in another which he has in preparation. The short biographies appear to have been carefully compiled, and are in general agreeably written. They are illustrated with good pen-and-ink portraits, and two or more vignettes and a full-page photogravure or etching from each artist's works. These pictures are, of course, uneven in merit; but the printing is, in most cases, considerably better than ordinary. The type, paper and general make up are all that could be required.

MINOR HOLIDAY PUBLICATIONS.

AFTER NOONTIDE is a little volume of mingled prose and verse, culled by Margaret E. White from the pages of ancient and modern authors who have taken cheerful views of the pleasures, possibilities and hopes of old age. Holmes, Longfellow, Theodore Parker, James Martineau, Orville Dewey, William Mountford and Sir Thomas Bernard yield the most frequent

tribute. Socrates, Cicero and Marcus Aurelius, the Bible and Bunyan, Shakespeare and Milton, Browning and Tennyson, Bryant and Whittier, Benjamin Franklin and Peter Cooper, and more than a hundred other writers are also represented in this attractive anthology. It is curious to observe that the compiler has failed to find anything pertinent to her theme in Homer, Virgil or Dante, or even in those veterans of literature, Goethe and Victor Hugo. (Houghton, Mifflin & Co.)

NELLY WAS A LADY, a negro minstrel song, with the music by Stephen Collins Foster, fully illustrated by Charles Copeland and Frank Myrick, is published by Ticknor & Co. The illustrations are wood-cuts of Southern scenes and characters.

ALL THINGS BRIGHT AND BEAUTIFUL is a larger and more imposing book, but yet designed for very youthful people, published by E. P. Dutton & Co. Besides the title poem, which is by Graham R. Tomson, there are poems from William Wordsworth, Charles Mackay, W. Allingham, Austin Dobson, Percy Bysshe Shelley and many others, illustrated by full-page designs reproduced with a monochrome effect similar to that of an old-fashioned India ink drawing. Many of these are very pretty. We may instance "A Village Wedding," "The Favored Swain," "The Grandchild," in her swinging seat at the cottage door, "The Fisherman's Wife," with her creel on her shoulders and a basket of silvery fish at her feet, and "Pitchers and Rakers and Merry Haymakers." There is a very pretty symbolic cover.

DAYS SERENE, illustrated from very sketchy designs by Margaret Macdonald Pullman, is published in a charming cover of gray and silver by Lee & Shepard, Boston. The engravings of bits of landscape and floral studies, hardly worthy of the patience and skill applied to them, are made to frame in short extracts from the poets.

REGAL BEAUTIES is the title applied by the above-mentioned firm to a collection of religious poems and hymns including such old favorites as "My Faith Looks up to Thee" and "Curfew Must Not Ring To-Night." All are illustrated with wood-cuts, printed with large type on very smooth paper and done up in very rough paper covers with illuminated titles. The same contents in similar style, but on paper of smaller size, are issued as "Dainty Miniatures."

A PSALM FOR NEW YEAR'S EVE, by Dinah Maria Mulock, is published by Lee & Shepard, Boston. The illustrations, which are vignettes of landscapes and figures, or flower-pieces in faint tints, are by J. Pauline Sunter. The whole is printed on heavy cardboard of oblong shape, and bound with silk ribbons.

ALL AROUND THE YEAR, 1889, is a calendar, with pictures of babies in sepia, the separate cards of which it is composed being held together with silvered rings and chain. It is published by the same firm, who also send us A CHRISTMAS CAROL, by the same author and the same artist.

SOFTLY NOW THE LIGHT OF DAY, by George Washington Doane, is published by Fred. A. Stokes & Bro., in small form, with illuminated silk cover and several illustrations by St. John Harper.

STUFF AND NONSENSE, A. B. Frost's book, published by Charles Scribner's Sons, may be said to be a joy forever to the lover of absurdities. From the division of the table of contents into two portions, under separate headings of "Stuff" and "Nonsense," to the picture of Chilian llamas asleep in pajamas, at the end, he will find every page to his liking. Mr. Frost's fooling is often of the most extravagant sort, but will hurt nobody's feelings if not those of the cat who ate rat poison or the balloonists who end their trip in a pond.

THE BOOK OF NONSENSE, by Edward Lear, in its 26th edition, is issued by Frederick Warne & Co., with all the original pictures and verses which people have laughed over for years. We would warn those of our readers who may be inclined to take their notions of English pronunciation and English art from this delightful book, that it was never intended to be taken seriously. Neither must one look for a moral in the tale of that "young person of Smyrna, whose grandmother threatened to burn her" nor in any other of Mr. Lear's whimsicalities.

BOOKS FOR BOYS.

TWO LITTLE CONFEDERATES, by Thomas Nelson Page (Charles Scribner's Sons), is an exciting story of boy life, on the Southern side, during the war. The opening chapters relate what must have occurred in a multitude of cases—how educated people, at first loyal, became enthusiastic "rebels" merely through sympathy with their neighbors and anticipation of cruel excesses on the part of the "invaders." Glimpses of the way in which peaceful people managed to live in the rear of the Southern lines follow; the sort of brigandage organized by deserters and the "poor white folk," who were not with the army, and the doings of the "Home Guard," who were supposed to put it down. Privations of all sorts and "Yankee" raids follow, and, at last, something like a battle. All of this is related with much spirit, but in simple language. There are some very good illustrations, and the make-up of the book is all that could be desired. There is a handsome cover in gray and gold.

TAKEN BY THE ENEMY, by Oliver Optic, opens with the opening of the war, and tells of the risks and adventures of a party of yachtsmen who return from a cruise to find it in progress. It is a readable book for boys, illustrated with a few clever pen drawings. (Lee & Shepard.)

THE ADVENTURES OF A CHINAMAN, translated from Jules Verne by Virginia Champlin, is also among the same firm's new publications, tells of a very much civilized Chinaman, Mr. Kin-fo, his instruction by a philosopher, his rise to the position of the most celebrated man in the Empire, his travels, his

dangers, his adventure in a life-saving suit of Captain Paul Boyton's invention and, finally, his marriage with the charming Leou. The original French illustrations are inserted, and the book is one of the most amusing of the author's tales, which is saying a good deal.

WRECKED ON LABRADOR, by Wilfrid A. Stearns, describes the adventures of the Benton family, who leave for a cruise to that region of ducks, wild geese, salmon and icebergs, and who see more of the country than they bargained for before they get away from it. A highly entertaining account is given of the residents, mostly of French descent, who have preserved the manners and customs of the settlers from whom they are descended, and who act and speak as people did in England and France three or four centuries ago. Very interesting also are the notes on the natural history of the country, on cod-fishing and sealing and its other industries. (Thomas Y. Crowell & Co.)

BOOKS OF BIOGRAPHY.

ANOTHER part of Mr. Ruskin's PRÆTERITA has been received from John Wiley & Sons, being the second chapter of the third volume of this curious monograph. In it the author recalls his work during a summer in Sardinia and the disgust with which it inspired his father. It consisted in a painting of the Queen of Sheba, the most effective part of which was a gold brocade dress, worn by a maid of honor; and some studies of thunder-storms and mists in Savoy. He admits having spent a hundred pounds at Turin "in grapes, partridges and the opera," and in making the acquaintance of an over-worn ballerina, who "looked nice—near the footlights." The writer rambles on in his happy, irresponsible manner, not even taking the pains to be perspicuous, as when he speaks of "a black's head, who carried two red and green parrots on a salver." This is not like the Ruskin of former days. The old passion for accuracy in measurements shows though, oddly enough, in his going to the Rue de Rivoli, on purpose to find the exact height (13 feet, 9 inches) which his dog Wisie fell when he jumped through a window in Maurice's restaurant. Beside Wisie and the Queen of Sheba there is mention in this chapter of Charles Elliot Norton and Dr. John Brown, and there is a good deal of Swiss history and a little of Benjamin Disraeli.

ELIZABETH BARRETT BROWNING, by John H. Ingram, is the latest of the biographies of famous women published by Roberts Brothers, Boston. The author refers to a long list of authorities, including the letters of Mrs. Browning and of M. R. Mitford, the Note-Books of Nathaniel Hawthorne, the Correspondence of Leigh Hunt and the Memoirs of Anna Jameson. His work appears to be very well done. In the opening chapter we are given a description of the Turkish house at Hope End, near the Malvern Hills, in which the young poetess passed her childhood years. The other chapters contain less that is new to the general reader, but much that he will be glad to read again.

A BIOGRAPHY OF LOUISA MAY ALCOTT, written for children, by Ednah D. Cheney, and illustrated by Lizbeth Z. Comins, is published by L. Prang & Co. The illustrations consist of pen-and-ink sketches of scenes about Concord, Mass., including Miss Alcott's home and her last resting-place in Sleepy Hollow Cemetery, and some head-pieces to a selection of poems of or about her. There is also a frontispiece in colors, and a very pretty cover in "Colonial" style.

LIFE OF GENERAL PHILIP HENRY SHERIDAN, by Rev. P. C. Headley, is published by Lee & Shepard in a new edition, making a handsome volume of 380 pages, with a wood-cut frontispiece, and a picture of "Fighting Phil." in brown and gold on the cover. The reprint is timely.

FAMOUS AMERICAN STATESMEN, by Sarah K. Bolton (Thomas Y. Crowell & Co.), contains short biographies and wood-cut portraits of Washington, Franklin, Jefferson, Alexander Hamilton, Andrew Jackson, Webster, Clay, Sumner, Grant and Garfield. The biographical sketches are well written.

THE LIFE OF LAFAYETTE, by Lydia Hoyt Farmer, is likewise published by Crowell & Co. It is abundantly illustrated with portraits and views, some wood-engravings, some auto-types. The second half of Lafayette's career, in itself the most interesting, is given its proper proportion of space. We are made to see him as the enlightened and moderate liberalist of the French Revolution, as well as the soldier of liberty in our own. The great events which filled the end of the last century and the beginning of this are sketched with regard to his part in them, and a very complete account is given of his family, his early life, and his later life, after passing through the period of revolutions.

BOOKS FOR VERY LITTLE FOLKS.

THE AFTERNOON TEA PAINTING BOOK, by H. H. Emmerson and J. G. Sowerby (Frederick Warne & Co.), is just the thing for very young water-colorists, and may keep them from making experiments with portfolios of etchings and illustrated books from the library. There is a large number of pictures in outline, of little people in costumes of a hundred years ago, intermingled with flowers and fruits, chickens and peacocks, pigs and poems. Some are repeated in colors, which may give the young painter a hint what to do with the rest.

OVER THE HILLS is a collection of pretty chromolithographed pictures of children at play, by Jessie Welkins, with rhymes by E. L. Shute, published by the above firm. The subjects are such as are likely to interest children—"Skipping," "A Rainy Day," "The Brook"—and there is considerable spirit in the illustrations.

BABES OF THE YEAR, a series of pretty verses about children, by Edith M. Thomas, prettily illustrated in colors by

Maud Humphrey, is published by Frederick A. Stokes & Bro. There seems to be a baby for every month, each appropriately dressed and accompanied by apt floral or other symbols. There is a good deal of character in the drawings, which are boldly and firmly done.

MRS. PARTINGTON'S edition of Mother Goose's melodies (published by Lee & Shepard) has a choice selection of music especially adapted to the rhymes and a preface in vindication of their authenticity, her pedigree and her songs, from which we learn that the venerable dame was of Boston and was first put in print by her son-in-law, Thomas Fleet by name, whose shop stood in Pudding Lane in 1719. With this and an introduction by Mrs. Partington, the old-time rhymes and pictures are issued, done up in a gorgeous cover of red and black, looking more attractive, if anything, than they have ever appeared before.

RECENT FICTION.

THE McVEYS will confirm the good opinion which readers of "Zury" have formed of Mr. Kirkland's abilities as a story-teller. It deals, like his first work, with phases of life in Illinois, before the building of the Pacific Railroad, and while yet the flourishing town of Springville was, though "the home of industry, prosperity, piety and contentment," "dreadfully ugly." Zury Proudler, "the meanest man in Spring County," is reintroduced to the reader at the height of his prosperity and his meanness; but those who could not help but like him, in spite of his faults, will be glad to find that he reforms at length and becomes worthy of the great and generous West. In Phil McVey we have an excellent picture of the growth and development of an American small boy, somewhat better than the average, perhaps, but not too much so. Some rather silly but sufficiently lifelike love-making seems dwelt upon at an unnecessary length; but, as a whole, the book is racy of soil and is destined to live. Some notion of its strength may be obtained from the fact that Lincoln, Douglass and David Davis are introduced in one of its chapters and are made living and moving actors on the scene; yet the episode does not stand out above the general level of the book. (Published by Houghton, Mifflin & Co.)

THE LASSES OF LEVERHOUSE, by Jessie Fothergill, is published in the "Leisure Moment" series by Henry Holt & Co. The "lasses" are those of an ancient and poverty-stricken Lancashire family, and there are many of them, Alizon and Deborah, Betty and Fanny and Clara. Betty tells their story, which is one of hard work, high hopes and small results. It ends happily, though, with weddings, and a family reunion.

THE YOUNGEST MISS LORTON, what the family thought of her, what she thought of herself, and the panic she created by her misuse of her gift of language, which made her, in her brother's words, "the biggest little gossip and mischief maker going," are amusingly set forth in Nora Perry's Book of Stories, published by Ticknor & Co., Boston. The other stories are many, short and clever, and all are related to or of little girls. There are some passable illustrations.

VARIOUS PUBLICATIONS.

IN MASK AND DOMINO (Porter & Coates, Phila.), Mr. David Proudfit has collected a number of his poems, some of which originally appeared in The Century Magazine and some in The New York Daily Graphic. The latter are "character verses" dealing with low life in New York City, and though clever, they are not poetry, and are properly put at the end of the volume. The greater part of the book, however, is filled with fanciful and romantic poems of more than common merit. A delicate vein of humor runs through many of them, but seldom gives the dominant note. As an example of a poet's style, when it can be given in reasonable space, is always preferable to much discussion of it, we quote the first three stanzas of "Tattooing."

"With figure demure, and downcast face,
And a tranquil air of quiet grace,
Her delicate fingers deftly wrought
A pattern as fine as a fairy's thought,
Tattooing that day!

"O maiden fair, with the silken hair,
And the shining eyes of a lustre rare,
What abracadabra, mysterious spell
Is thy flying shuttle weaving so well,
Tattooing to-day?"

"Ah, sir, I have to work my way
In the perfumed air of a gracious day;
My nimble fingers are weaving a snare
To entangle human hearts. Beware
Of my tattooing to-day!"

THE FIVE TALENTS OF WOMAN, as enumerated by the author of "How to be Happy though Married," are: 1. To please people; 2. To feed them in dainty ways; 3. To clothe them; 4. To keep them orderly; and 5. To teach them. But, in the course of his book, he adds many others. He asks, "Ought women to be brave?" He is of opinion that women's talkativeness may be, and often is, a blessing; that it is within women's capacity to revive the art of letter-writing; and that a woman may be an excellent business manager. His volume abounds in proverbs, is peppered with quotation marks and seasoned, moreover, with anecdotes, some of them new, all aptly introduced. There is a chapter in the present book on "How to be happy though single;" but throughout the author assumes that every woman wishes to marry, and that her talents are to be developed and trained in view of her entering the married state. Published by Charles Scribner's Sons.

THE CAPTAIN'S DOG, from the French of Louis Énault, by Huntington Smith (Thomas Y. Crowell & Co.), is a



Annette MOTAN





story that will be and ought to be enjoyed by boys. Zero is a source of discord between the captain and his wife, and is, therefore, sent away. By force of circumstances he becomes a thorough rascal, and his adventures are as numerous and as interesting as Jack Sheppard's. In the end, however, as Zero shows many good traits, Madame Pigault relents, and the dog being given a chance, it is sincerely hoped that he will reform. There are many clever sketches by Rion and Kauffmann.

GOLDEN WORDS FOR DAILY COUNCIL, selected and arranged by Anna Harris Smith, is issued by the same publishers. The selections include a Bible text at the head of each page, short passages from the poets and somewhat longer extracts from the moralists, showing a very catholic taste, at least as to quality.

PUBLIC OPINION is a most valuable weekly compendium of extracts from journals of all shades of opinions on politics, religion, education, science, literature and art. In this age of "blanket-sheet" newspapers, containing a grain of wheat to a bushel of chaff, it is a privilege to find such an admirably prepared digest of representative views on the questions of the day as is given in Public Opinion.

Treatment of Designs.

"WINTER EVENING" (COLORED SUPPLEMENT NO. 1), BY ANNETTE MORAN.

In painting this effective snow scene, begin with the sky, after having drawn carefully the principal features of the landscape, omitting, however, all small details at first. The colors needed for the upper part of the sky are raw umber, white, yellow ochre, a little ivory black and a touch of light red. In the red streaks at the horizon use madder lake, white, yellow ochre, a little raw umber and a touch of ivory black. Where the blue sky is seen, use cobalt, white, a little light cadmium, madder lake and a very little ivory black, to give quality. In the warm, golden light at the horizon, mix light cadmium with white, adding a little vermilion and a touch of ivory black where needed. The distant gray-green trees are painted with permanent blue, yellow ochre, madder lake, raw umber and ivory black. The brownish tree trunks and bushes, both in foreground and background, are painted with the following colors in different proportions, according to the tone needed: Bone brown, white, a little ivory black, yellow ochre and permanent blue, adding burnt Sienna in the shadows and a little madder lake in the lights and cooler tones. The snow should be painted at first in a general tone of light, delicate gray, and upon this foundation the high lights and darker shadows are added, as well as the other details. The colors for the local tone of the snow are white, yellow ochre, a little cobalt or permanent blue, a very little ivory black and madder lake, adding burnt Sienna in the shadows.

The high lights are put on last, with strong bold touches, and should not be blended. A flat bristle brush is used, about half or three quarters of an inch wide, and the colors needed are white, a little yellow ochre, a touch of vermilion and the least quantity of ivory black. For the reddish yellow foliage on the tree and bushes use yellow ochre, white, light red and raw umber, with deeper accents of burnt Sienna and ivory black. Paint the dog with burnt Sienna and raw umber, adding white and yellow ochre in the lights. For the straw basket use light cadmium and white in the lights, and light red and raw umber in the shadow, qualifying the whole with a very little ivory black and raw umber.

When painting the foliage and branches against the sky, let the adjacent tones be fresh, so that they may be dragged together with a soft clean brush, thus avoiding hard outlines. Use plenty of paint, and be careful in drawing the branches and other details. For the first painting use flat bristle brushes, and for branches and small details use flat pointed sables Nos. 6 to 8. This study may be enlarged, if desired, to twice the given size with good effect.

"HEARTS ARE TRUMPS" (COLORED SUPPLEMENT NO. 2), BY FRANCIS DAY.

THIS graceful study is painted in a simple and direct manner, which will make it valuable for students. The charming arrangement of color and line will also serve to make a good copy available for framing.

Begin by drawing carefully the outlines of the head and shoulders with a sharply pointed charcoal on canvas. Dust off the superfluous charcoal with a clean rag and go over the outlines with a little burnt Sienna and turpentine, using a No. 8 flat pointed sable. Put in the general mass of shadow in the hair with the same tone, leaving the canvas bare for the lights. Then paint in the background while the underpainting of burnt Sienna and turpentine (which is called the "frotté") is drying.

The colors needed for this background are raw umber, light red, a little permanent blue and yellow ochre, adding a very little ivory black in the darker tones behind the hair.

Next paint the hair, and for this use raw umber, yellow ochre, white and a little light red, with a touch of ivory black. In the shadows add burnt Sienna and omit light red. The bluish gray high lights are painted with white, permanent blue, a little ivory black, light red and a little yellow ochre. In the front curls use more yellow ochre and light red qualified by a very little ivory black.

The dress should be painted next, leaving the flesh till the last, as such delicate tones are very much influenced by the surroundings. The blue drapery is painted with Antwerp blue, white, a little light cadmium and madder lake, qualified by a very little ivory black. In the shadows use raw umber, madder lake, yellow ochre and a little ivory black. Where the drapery shows the flesh through its folds on the neck, paint the flesh first, leaving the blue gauze to be dragged over it afterward while both tones

are fresh. In a later painting, when both are dry, a few touches to deepen the accents of shadow and heighten the lights will give the desired effect.

The flesh is painted at first in one general tone made with white, yellow ochre, madder lake, vermilion, a little cobalt, raw umber and a very little ivory black. Cover the whole surface of the cheek and neck with this, and then repaint the cheek and ear while the color is still fresh, adding more madder lake and vermilion qualified by a little raw umber. In the second painting, after having oiled out the canvas, add the soft blue gray half tint under the hair, around the shoulders, etc. For this, use cobalt, white, yellow ochre, light red, and a very little ivory black. In the shadows behind the ear and under the chin use burnt Sienna, ivory black, madder lake, a little cobalt and yellow ochre. The cards are painted at first in a general tone of blue gray shadow, using permanent blue or cobalt, white, yellow ochre, light red and raw umber. The figures are put in afterward, being merely suggested, as shown in the colored plate. Add a little ivory black and madder lake for the darker touches, and for the red hearts use madder lake and raw umber, with a little white and yellow ochre in the lighter parts.

Paint the large planes with flat bristle brushes of medium and small sizes, and for the small details and careful outlines in finishing use flat pointed sables Nos. 5 to 9.

Be careful not to make the outlines of the flesh hard against the background. In order to avoid this, repaint that portion of the background while the flesh tints are still wet, and drag the two tones together with a soft flat bristle or flat sable brush. Use turpentine for the first painting, mixing a little with the colors; but after this use poppy oil for a medium; Devos's French poppy oil is generally preferred by artists, as it is specially prepared. If a dryer is needed, add one drop of Siccative de Courtray to five of oil.

When the painting is finished and dry, varnish with Soehnle Frère's French retouching varnish, to bring out the colors.

IDEAL HEAD, BY ELLEN WELBY.

THIS charming head (given as an extra supplement this month) will be most effective painted on a plaque of fine porcelain in mineral colors, and framed in a square, flat moulding of bronze and old silver, with raised arabesques. Let the background of the picture be a warm blue gray, lighter above and somewhat darker and warmer below, especially behind the shoulders and lower part of the face. The girl's hair is light reddish gold; her complexion fair and eyes brown, with delicate pink color in cheeks and lips. The dress is a warm, rich shade of purple, with a band of gold around the edge where it meets the neck; an inner garment of soft white muslin is seen in front, separating the purple cloth from the flesh. On the right shoulder gold buttons hold the sleeve in loops, showing the white flesh beneath.

Begin by drawing or transferring carefully the outlines of the head and shoulders on to the plaque. A finely-pointed hard lead-pencil is best for this purpose, and the manner of transferring a design has been too often given in The Art Amateur to render a repetition of it necessary now. It is better to paint the background first. For this, mix sky blue, ivory black and mixing yellow, adding a little more black and blue than yellow. Put the color on smoothly and dab it evenly over the surface, darkening the tone by adding more blue and black at the lower part of the plaque. A piece of soft cotton tied to the end of a stick makes an excellent dabber for such a background. Use plenty of oil, but not too much. Paint the hair next, and use for this mixing yellow toned with a dull red, such as flesh red, and shade with sepia. The blue ribbon around the head is painted with sky blue shaded with sepia. The flesh is painted with mixing yellow, flesh red and sky blue, in equal parts. Mix the colors carefully before applying them, and do not let the general tone be too dark. As there is very little shadow on the face, it will only be necessary to deepen the tint in certain places, such as around the eyes, nose and mouth, also under the chin. In the lips add more red. In the nostril also and in the ear more red will be needed. In the shadow under the chin a very little soft gray may be added, especially in the half tint connecting the shadow with the cheek. The iris of the eye is put in with sepia and the pupil with ivory black. In painting the neck, add a little more yellow than for the face. For the white drapery leave the china clear for the lights, and shade with a soft gray made with ivory black and sky blue. The rich purple robe is painted with golden violet, toned with blue in parts and shaded with the same color subdued with sepia. For the gold band use jonquil yellow shaded with sepia. The olive branch extending over the background behind the head should not be made conspicuous, but should almost melt into the background, though quite different in color from it. Dark blue mixed with yellow and shaded with sepia will give the required tone for this. It is not necessary to outline the face, etc., with as heavy a line as is shown in the engraving, especially when painting in color. If the head is painted in monochrome, it will be better to retain the strong outline, as in this case it is more effective.

An agreeable result may be obtained by amateurs with little experience in color, by carrying out the whole design in dark red or sepia, following the engraving in every particular.

SHRIKES AND BLACKBERRIES.

THIS graceful design, especially adapted to decorative painting, may be appropriately used for a window screen or for a hanging fire screen. It would also be effective painted on a mirror of plate-glass. If so used, it would be well to rearrange the composition somewhat, so as to allow a larger space in the centre for the mirror. This may be done by separating the three branches a little. Raise the upper right-hand spray of berries and leaves; draw the branch of blossoms still farther to the left, and lower the slender bough upon which the birds are

perched, but only enough to allow about an inch more space all around. To do this, the mirror must be an inch larger in size than the outline given enclosing the design.

It will be noticed that in some parts the leaves and berries extend beyond the outline which indicates the frame. These sprays are carried out beyond the glass and are painted on the frame, which should be of old oak, mahogany or red cherry. If this idea is well carried out, a charming effect will be produced.

The following arrangement of color is adapted to any medium which may be selected, though these directions refer especially to painting in oil:

If a background is needed, which it always is in painting on canvas, make the sky soft, warm gray, suggesting clouds, with dashes of blue shining between; the blue is darker in the upper part, and grows lighter and warmer in quality toward the lower edge of the canvas. An entire background of blue sky may be seen if preferred, painted on the same principle—viz., darker above, and lighter and warmer below, or toward the horizon. This effect may be noticed in nature any of these clear, bright autumn days.

The leaves are a medium tone of warm green, some of the larger and older leaves being tipped with crimson and light red. The stems are reddish brown, with touches of crimson on the thorns. Some of the berries are rich purplish black with blue-gray high lights, while others, especially the smaller ones, are scarlet and crimson in color.

The birds are rich iridescent purple blue on the back, wings and tail, with touches of warm light blue in parts. The breast is grayish yellow, shading into dull reddish orange. The beaks are dark reddish orange. A patch of deep crimson is seen beneath the eye, and it will be observed that the breast is shaded with touches of soft, warm gray. In the tail also gray is seen alternating in part with the dark blue feathers. Be careful to follow the light and shade as indicated in the engraving.

The oil colors to be used in painting the background, if blue sky, are permanent blue or cobalt, white, a very little light cadmium and madder lake, and a very small quantity of ivory black to give quality and atmosphere. In the lower part add more yellow and white with less blue.

Paint the green leaves with Antwerp blue, white, a little cadmium, light red and ivory black, adding raw umber and burnt Sienna in the shadows, while omitting light red. For the crimson tops use madder lake and raw umber, adding touches of vermilion in the brighter parts. For the more brilliant and lighter greens, substitute vermilion for light red. The stems are painted with bone brown, raw umber and madder lake, with a little white and yellow ochre in the high lights. The thorns are painted with raw umber, madder lake and a little touch of ivory black. Paint the berries with a general tone of warm, dark gray at first, and afterward add the darker touches of shadow and also the high lights. For the general tone of dark purplish gray use ivory black, a little permanent blue, madder lake and a little white. In the darker touches of shadow, use burnt Sienna, ivory black and a very little permanent blue. The high lights are painted with white, a little yellow ochre and a very little ivory black. In the red berries use vermilion and madder lake, qualified by a little ivory black and sufficient white to secure the proper tone. In painting the birds, use for the dark iridescent blue feathers, Antwerp blue, white and a little light cadmium. The breast in the upper and yellow part is painted with white, yellow ochre, and a little light red, qualified by a small quantity of ivory black. In the deeper tones, and those which are more red than yellow, use madder lake, white, a little raw umber and a very little white to give quality. Paint in the light blue touches on the wings and feathers with Antwerp blue, white, a little light cadmium and a very little madder lake. Paint the claws and beak with raw umber, yellow ochre and a little madder lake, adding white where it is necessary.

When painting in oil on a canvas, mix a little turpentine with the colors for the first painting, and after this it is better to use a little poppy oil.

To paint upon a mirror it is only necessary to proceed in the same manner as in painting on clear glass. Of course, in such a case no background is needed, and the same colors already given are used. It is important to remember that no oil should be used when painting on glass, either a mirror, plain or ground glass. Use large, medium and small, old flat bristle brushes. For drawing fine lines and small details in finishing, use flat-pointed sables, Nos. 6 and 9. A charming effect may be produced by painting this design on clear thick glass without any background, to be used as a fire screen.

SALAD PLATES.

THE two crescent salad plates given on page 10 are the first of the series of twelve to be given during the current year. Edge each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green. In painting the first design—for the leaves and stems add apple green to brown green. The flowers are white with delicate green lines. If gold is not used, outline the leaves with brown green, the flowers with apple green, and for the crescent use yellow brown. For the second design—for the leaves and stems add brown green to apple green. For the flowers use a light yellow. If gold is not used, outline the whole with brown green. The white of the china may be used as a background, or the set can be tinted either with Chinese yellow or celadon.

PAINTED SILK CUSHION

THE Rose design for a painted cushion would be charming executed on pale sage or stone-colored silk in natural colors. The flowers are yellow, the stems reddish and the leaves green, shaded with brown. If something more durable is required, the ground might be dark red with a yellowish tinge, and the color such as would work up, through stems and leaves, to yellow, which should be sparingly used in the flowers.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

COLORS SEEN BY ARTIFICIAL LIGHT.

J. E., Cincinnati.—Colors as seen by artificial light are very different from what they appear during the day, and even under the electric light, which is said to exhibit the natural hues of each color as effectively as daylight, there is a wonderful difference toward those of the warm colors, the cold ones, or blue colors, being the best brought out. The light diffused by artificial light being yellow, this color is rendered pale, and is frequently lost entirely; orange and red become warmer by this light; reds at night look more scarlet, as they borrow some of the yellow light; crimson looks brighter than by day; sky blue acquires a green tint; dark blue, by absorbing the light, looks almost black; and there is often a difficulty in distinguishing between blue and green; purple becomes redder if it inclines to red, and darker if to blue. Blue, to look well by candle-light, should be of a light tone; and if a dark blue must be used, it should have another of a lighter tone beside it, or be interspersed with white. A bright green, in conjunction with blue, will aid in lighting up the pattern, and is therefore useful for increasing the effect of a carpet or oil-colored work by night-light.

HOW AND WHEN TO VARNISH.

E. J.—All oil paintings should be left several months, at least, after being finished, before any permanent varnish is put on them, and then there should be just enough to keep the dark, transparent colors looking fresh, and not enough to give a varnished appearance—that would cheapen and ruin any picture. Soehnée's French retouching varnish is good; but, for a more lasting varnish, use the best mastic. It should be thin—like water and not like syrup. Spirits of turpentine may be used to thin it, if necessary. Use a broad bristle varnishing brush, passing it regularly over the canvas without touching any part more than once. Be sure that there is not enough left anywhere on the surface to run and form drops. Hold the canvas obliquely and view it with the light striking across it, to see that no places are missed or over-charged. Leave it to dry in a rather warm, clear air, away from sun, wind and dust.

The following is given by a leading painter as a fair time schedule to allow for the drying of a picture in oil: For a lightly laid in picture, twenty-four hours; for a very heavily impasted one, at least four days, and if possible a week. This is with the understanding that no driers are used in the painting. All driers are to be avoided, if possible, as the best of them produce an unnatural action of the pigments in drying. No raw picture should be varnished. A little French retouching varnish will bring the dead color out sufficiently. When the picture is a year old it may be permanently varnished; if you can make up your mind to wait two years to give it its dress suit it will be all the better for the picture.

THE COST OF LAY FIGURES.

A. T. B.—If it be merely for composing and sketching in your ideas, the lay figure may serve you in giving the proportions, but the action should always be drawn directly from life. The best lay figures are those of life-size covered with stockinet. Those of French make are the finest, and some are wonderfully made, with life-like heads and real hair, and every joint arranged to move as in nature. Such cost several hundred dollars each; but a lay figure of good quality, life-size, moving easily, which may be placed in any position, and screwed to remain so, can be bought for between seventy-five and one hundred dollars. It is covered with cotton stockinet, and has a white composition head which can be painted by the artist himself. A wig of any color may be bought separately to use with it. Inquire of F. W. Devoe & Co., Fulton Street, or M. H. Hartmann, 120 Fourth Avenue, both of New York, for price list and description of all kinds.

CHEMICAL WOOD-STAINING.

T. J.—Oak may be turned black, so as to resemble ebony, by the following process: The wood is immersed for forty-eight hours in a hot saturated solution of alum, then brushed over several times with a logwood decoction, prepared by boiling one part of best logwood with ten parts of water, filtering through linen, and evaporating at a gentle heat until the volume is reduced one half. To every quart of this from ten to fifteen drops of a saturated solution of indigo, completely neutral, are added. After applying this dye, rub the wood with a saturated and filtered solution of verdigris in hot concentrated acetic acid, and repeat the operation until a black of the desired intensity is got.

THE ORIGINAL KIT-CAT CLUB.

S. B. F., St. Louis.—"The original Kit-Cat Club in London was a society of thirty-nine English noblemen and gentlemen zealously attached to the Protestant succession in the House of Hanover. The club is said to have originated about 1700, in Shire Lane, Temple Bar, at the house of Christopher Cat, a pastrycook, where the members dined; he excelled in making

mutton-pies, always in the bill of fare, and called Kit-Cats—hence the name of the society. Jacob Tonson, the bookseller, was secretary. Among the members were the Dukes of Somerset, Richmond, Grafton, Devonshire and Marlborough; and (after the accession of George I.) the Duke of Newcastle; the Earls of Dorset, Sunderland, Manchester, Wharton and Kingston; Lords Halifax and Somers; Sir Robert Walpole, Garth, Vanbrugh, Congreve, Granville, Addison, Maynwaring, Stepney and Walsh. Tonson had his own and all their portraits painted by Sir Godfrey Kneller; each member gave him his; and, to suit the room, a shorter canvas was used (viz., 36x28 inches), but sufficiently long to admit a hand, and still known as the Kit-Cat size. The pictures, forty-two in number, were removed to Tonson's seat at Barnes Elmes, where he built a handsome room for their reception. At his death, in 1736, Tonson left them to his grand-nephew, also an eminent bookseller, who died in 1767. The pictures were then removed to the house of his brother, at Water-Oakley, near Windsor; and, on his death, to the house of Mr. Baker, of Hertingfordbury, where they now remain."

TO STRETCH WATER-COLOR PAPER.

RURAL, Plantagenet, Ont.—To stretch any good quality of water-color paper, such as Whatman's, proceed in the following manner: First wet the paper thoroughly with a damp cloth or large brush. Then spread flour-paste along the edges only, to the extent of an inch or three-quarters of an inch along the margin. While the paper is wet press it down smoothly and firmly on the drawing-board, using the fingers to keep it in place. When dry, it will be found to be tight and smoothly stretched. Before applying the color, it is well first to pass a clean brush full of water over the surface of the paper. Let this dry before sketching in the subject.

CHINA PAINTING QUERIES.

SIR: Is there any other way of putting paste for raised gold on china than with a small brush? I find it so difficult to do it evenly. It will be lumpy and higher in some places than in others, and I notice on the Royal Worcester ware that it is as even as a cord. I mix it only with turpentine and use it rather stiff. (2) Can Lacroix's colors be used for painting on glass—such as lamp shades? (3) Can dull gold be so used and the glass fired as china? M. W. C., Lexington, Ky.

The paste for raised gold must be applied with a small brush. Practice is required to put it on evenly. The paste must first be well ground with turpentine; a little fat oil is added. You will find full instructions for applying the paste in the directions given for the treatment of the Royal Worcester design in the present number of the magazine. (2) Mineral colors are not available on ordinary glass, which would certainly melt in the kiln. (3) Gold used in china painting is of no use unless it can be fired so as to bring it to its proper color: before firing, it is a dull brown.

S.—(1) One, of course, may buy china having gilt bands on it, and decorate it, thus saving trouble and expense; but usually, gilt-edged sets are not of the most artistic style. (2) The cost of firing china depends upon the size of the pieces, their value, and the degree of difficulty in handling them. The prices range from fifteen cents upward. For further particulars write to some of the people advertising in our columns who make a specialty of china firing.

PALETTE.—Dry tinting may be done by dusting powder color evenly over a surface that has been prepared with the oil sold for this purpose. The oil must be used sparingly in combination with spirits of turpentine, and be applied and dabbed evenly over, just as the moist tinting is; then the powder color is dusted on from a large blender. This method is not popular; one feels more or less uncertain of its results until after firing, and it is difficult to use a great deal of powder color without inhaling enough to injure the health.

D. J. F.—Avoid using yellows next to blues, which would produce a green tint. For the centre of blue flowers, which necessitates some yellow, the place must be well scraped before putting the color on.

SUBSCRIBER.—We republish, according to your request, Camille Piton's general rules for figure painting, which are as follows: (1) The drawing must be as perfect as possible, with the shadows and half tints fully indicated; (2) all the shadows of flesh must have gray edges; (3) the darkest parts of shadows are near their edges, the middle being lighted by reflected light; (4) strong shadows of flesh always incline to red; (5) put gray tints between the hair and the flesh, bluish tints on the temples, and greenish tints over the sockets of the eyes; (6) the colors should always be bright and pure, especially in water-color and china-painting; do not mix too many colors at a time; the simpler the painting, the better the effect.

PAINTING ON VELVET.

S. T.—Cotton velvet, or velveteen of a close pile and make, should be chosen to paint on in preference to the long-piled silk velvet, or plush. Any shade may be selected; most of the old-fashioned painting was done upon white cotton velvet, but that was executed before the soft modern shades of color were, and the present creams, sky blues, and gray-green shades are in better taste, and are better backgrounds to the painting than white. Ordinary water-colors are used, mixed with gum dragon, sal volatile, or spirits of wine, to prevent their running into each other, or sinking too deeply into the material. The brushes are the short, hard ones known as scrubs; they are made with bristles, and have flat bushy ends instead of pointed ones. As the velvet will not bear the pressure of the hand upon it, and cannot well be

painted upon an easel, on account of the manner of the painting, a wooden hand rest is required. It is simply a long bar of wood an inch and a half wide and from twelve to twenty-four inches long, supported at each end by a small piece of wood an inch and a half in depth and height.

LEATHER STAMPING.

H. S. B. asks: "Can brass hammering tools be used for leather stamping? If not, where can I obtain tools for the purpose? Please give me a few suggestions about the methods of stamping leather."—Yes, provided you use the duller ones. Chasing tools are best for the purpose. Follow the methods used in repoussé work, and be sure to wet the leather well before working on it. An article on the decoration of leather is in type, and will appear as we can find space for it.

DIRECTIONS FOR FRAMING THE COLORED SUPPLEMENTS.

FRAMING is a matter in which individual taste must have considerable play; still, as we have constant inquiries for directions how to frame copies of our colored plates, we give the following hints for framing the studies given with *The Art Amateur* for the past half year. These will be followed by hints for those of previous issues.

The oil study of ferns (July) may have a flat gilt chestnut frame, not wider than four inches, with simple inside moulding and more ornamental moulding on outside edge. The plate itself may be mounted on a panel with bevelled outer edge, the three or four inches of margin to be gilt.

The August plate—Golden-rod—may also be so mounted. The copy in oils should be framed to suit the position available for hanging it. If there is plenty of space, a wide, open-work Florentine frame, gilt, may be used. A large and simple moulding of gilt wood, bevelling inward, one and one half to two inches wide, will look well where wall-space is more restricted.

For the Birds of Paradise (September), to be copied in water-color, a two-inch mat, cream color or warm white, with bevelled edge, may be used, and a flat frame of chestnut or oak, one and one half inches wide, will look best with it. A flat gilt frame will also look well.

The Stormy Coast Scene, for October, should have a deep gold frame, such as is ordinarily used for oil-paintings.

The Moonlight Marine, for November, may have a gold frame, with shallow inside lip (moulding); the outer two inches either flat or forming a bevel. The water-lilies for the same month may be treated in the same manner, if copied in oil, or may be framed in Florentine style. If copied in water-color, both mat and frame should be gilt. The latter may be two inches wide, the mat one and one half.

The Winter Scene for the present may be framed like the October plate. The study head, the second colored plate for this month, admits of several different kinds of treatment. If copied in oils, it may have a wide and rather flat gold frame of the usual sort, or will look very well in a gilt, oak, or chestnut frame, with or without ornamental mouldings on the inner and outer edges. If in water-colors, either a gilt or a cream-colored mat will look well. A gilt mat implies a gilt frame, which had better be flat. A plain oak or chestnut frame, with narrow gilt moulding or bevel inside, will do well with a warm white mat. Instead of a gilt bevel, the whole surface of the wood may be lightly silvered, but not so as to completely hide the color of the wood.

SUNDRY QUERIES ANSWERED.

S. H., "KENSINGTON," B., S. J. H., AND OTHERS.—The directions for working the banner design by Mrs. Rhodes, given in *The Art Amateur* last month, were lost in transmission from England, and so we had to go to press without giving them. They have since come to hand, but not in time to use in this number. Next month we shall give them in full.

CANUCK.—Alma-Tadema's palette is as follows: White, Naples yellow, yellow ochre, raw Sienna, brown ochre, cadmium (seldom used), orange vermilion, Chinese vermilion, light red or brown yellow ochres, madder lake (seldom used), burnt Sienna, cobalt green, oxide of chromium, ivory black.

REGULAR READER.—In painting cornices dark colors should be avoided; red used sparingly, blue plentifully. Red, vermilion, carmine or lake may be used in the quirls; blue—ultramarine—on flat and hollow surfaces and gold or yellow on prominent or rounded objects. Intense colors ought only to be used sparingly on small objects.

T. A. F., Bridgewater, N. S., asks the following questions: (1) I have been painting in water-color, in the old method of using thin washes, for some two or three years but wish to take up the modern style. Would Ross Turner's book on Water Color Painting, published by Prang, be of use to me? (2) Whose water-colors do you consider the best? Are those manufactured by Prang considered good? (3) I have a number of small etchings published in Cassell's Magazine of Art which I wish to frame. The margin allowed in the magazine is not enough for framing purposes, so I will have to mat them. What sort of a mat would you advise, and is it better to have it come up to the edge of the etching, or would you allow the engraved title to show? (4) When is that promised article on Frederick Walker to be published? (1) Ross Turner's book is excellent; there is none better for the beginner. (2) The Prang colors are very good. (3) Use a very light buff-colored mat. It is not usual to show the engraved title, although there is no rule against doing so. (4) We hope to publish the article soon.

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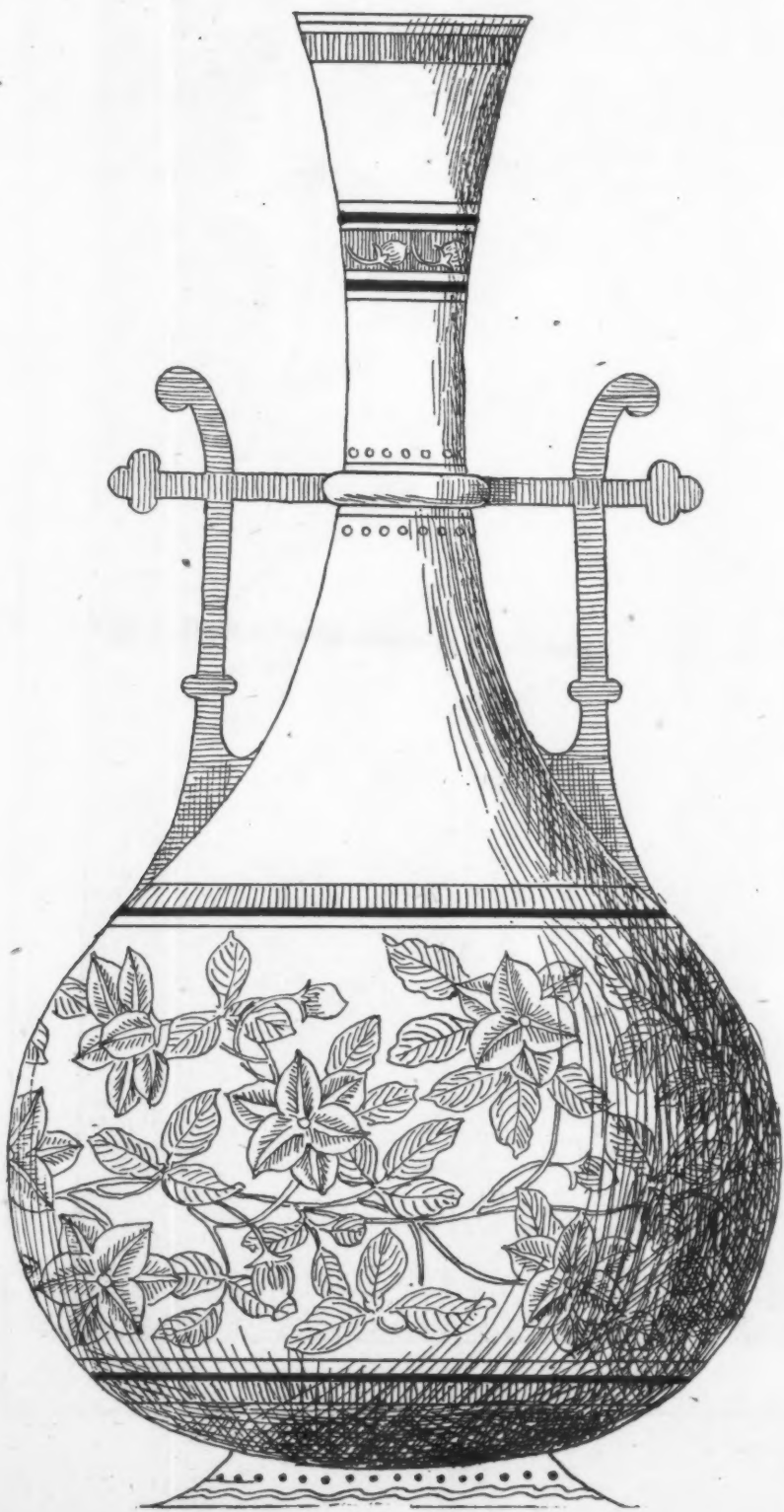


PLATE 713.—ROYAL WORCESTER VASE DECORATION.

THE FIRST OF A SERIES.

BY A. B. BOGART.

(For directions for treatment, see page 8.)

Supplement to The Art Amateur.

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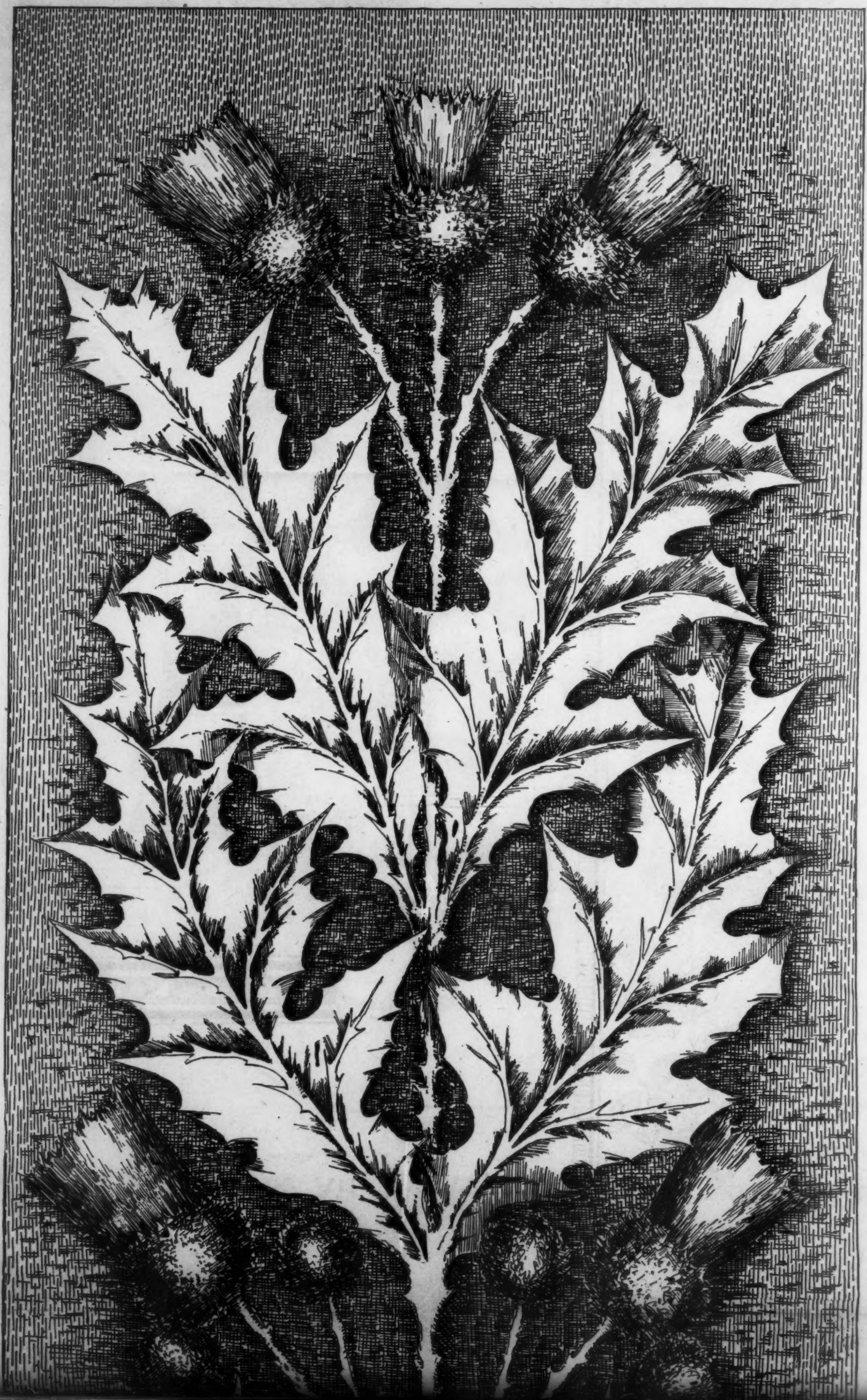


PLATE 714.—DECORATION FOR A PLATE. *Orchids.*

THE SECOND OF A SERIES OF TWELVE.

By S. J. KNIGHT.

(For directions for treatment, see page 11.)



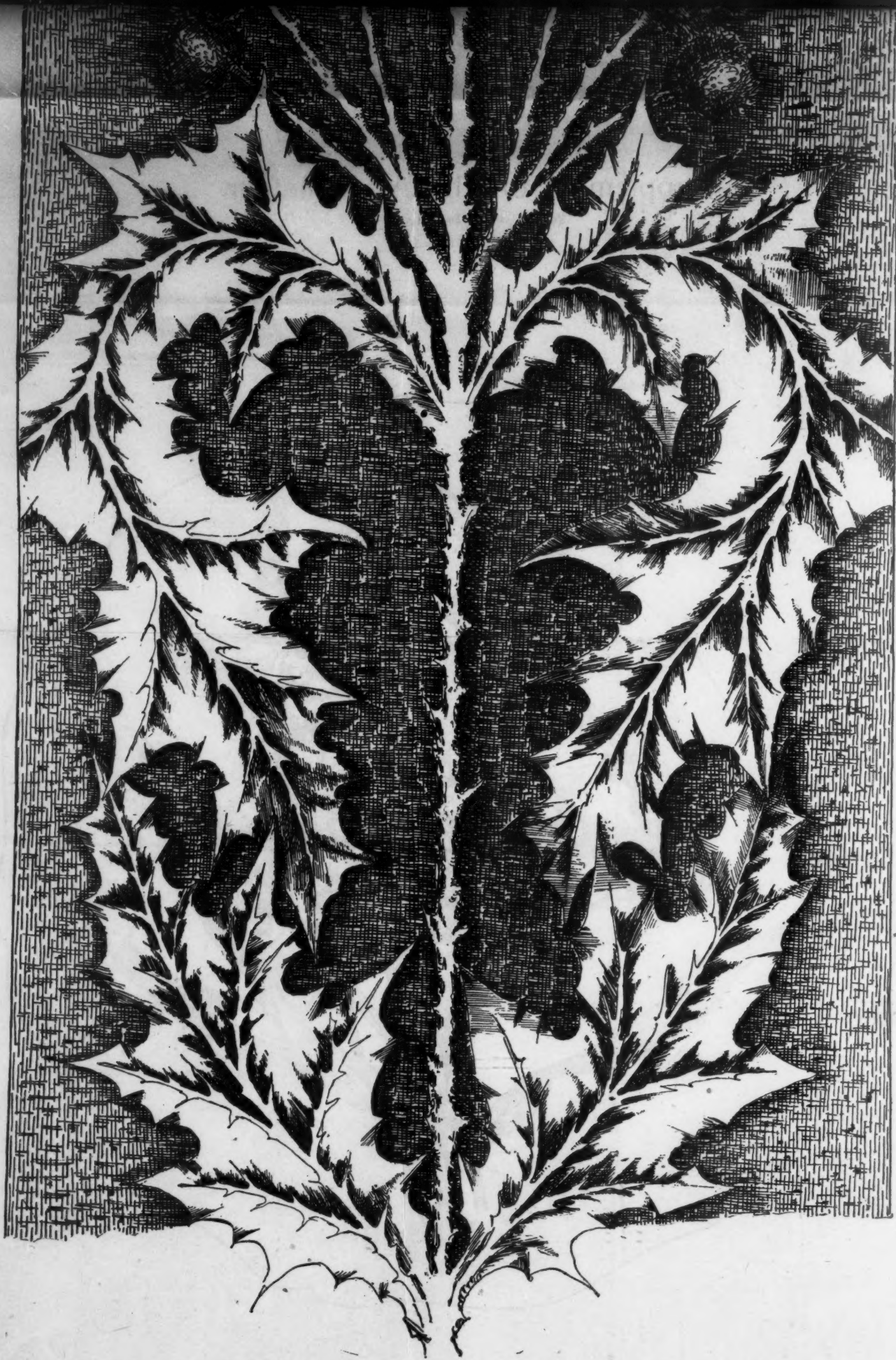


PLATE 716.—WOOD CARVING DESIGN FOR PANEL DECORATION.

By BENN PITMAN.

